The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

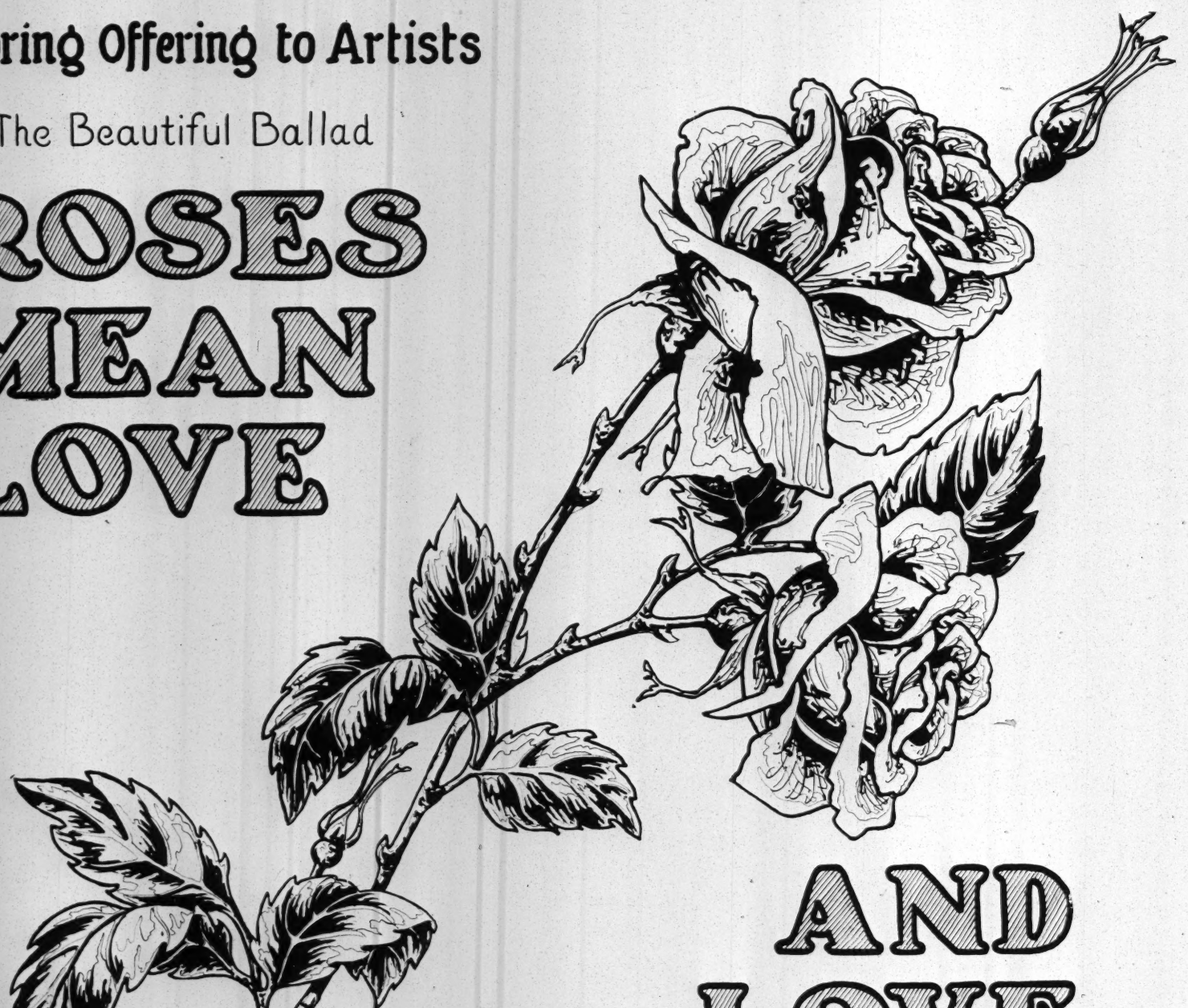
APRIL 16, 1919 PRICE TEN CENTS

THE NATIONAL THEATRICAL WEEKLY

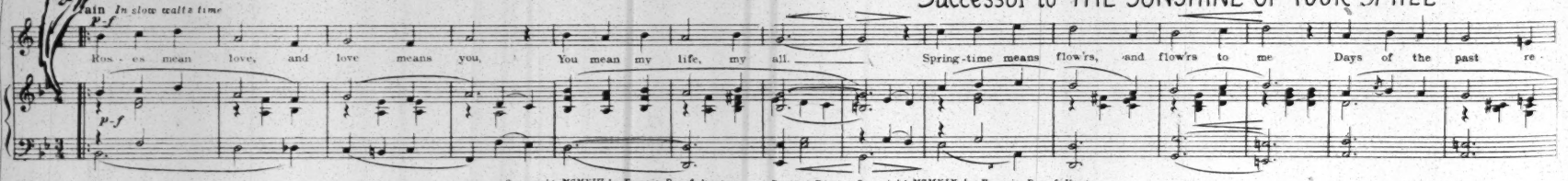
Our Spring Offering to Artists

The Beautiful Ballad

ROSES MEAN LOVE AND LOVE MEANS YOU



By
WORTON DAVID
AND
C. W. MURPHY

Successor to "THE SUNSHINE OF YOUR SMILE"

Refrain In slow waltz time
p-f
Ros - es mean love, and love means you, You mean my life, my all. Spring-time means flow'rs, and flow'rs to me Days of the past re -
p-f

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THE VERY BEST NUMBER THAT HAS BEEN ADDED TO OUR CATALOG IN YEARS

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The NEW YORK CLIPPER
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PALISADES PARK MADE $203,000 LAST YEAR

OVER 100% ON INVESTMENT

That Palisades Park, over in Fort Lee, New Jersey, operated by Joseph and Nicholas Schenck, made net profits of $206,846.51 last year, the same being equal to a profit of 103 per cent on the $200,000 capitalization, became known last week following the information that the park would open for the season on May 3. These figures represent a net profit growth from $66,384 in 1915, $117,222 in 1916, and $157,410 in 1917.

The gross receipts during these years were as follows: 1915, $330,716; 1916, $406,942; 1917, $564,737.60; 1918, $678,734.31.

The number of paid admissions totaled: 1915, 733,255; 1916, 857,899; 1917, 1,093,981; 1918, 1,175,552. The gate receipts were: 1915, $73,325; 1916, $85,789; 1917, $109,398.10; 1918, $117,555.20.

The swimming pool drew $53,153 in 1915; $69,526 in 1916; $87,858.28 in 1917, and $84,764.10 in 1918. Rentals during these years were: 1915, $33,080; 1916, $41,700; 1917, $44,030; 1918, $49,195. Scenic railway receipts were: 1915, $28,518; 1916, $42,556; 1917, $56,086.60; 1918, $73,987.75. The dance hall drew: 1915, $11,081; 1916, $16,117; 1917, $18,099.55; 1918, $24,937.65.

Those years mentioned are the years during the ten years of the park's existence, during which its greatest development accrued; and that it has developed steadily, surely and profitably is evidenced by the figures submitted.

The park was built ten years ago by W. C. Demorest, president of the Realty Trust, and A. M. Clegg, another well known capitalist, and the Schenck brothers were engaged to manage it, the latter receiving a salary and commission for running the park. Last year, this netted the Schencks $30,000 each.

As the present time, Palisades Park is said to be controlled by the same interests that control the Bronx Exposition. The officers and directors of the latter enterprise are as follows: H. F. McGarvie, president; E. H. Mount, treasurer, who succeeded W. M. Clegg, the latter having been elected managing director, and Charles Beebe, secretary. The directors are: W. M. Clegg, H. F. McGarvie, E. H. Mount, Charles Beebe, L. A. Mount, H. K. Mount, George Rilling, John Lambert.

SEARCH KITTY GORDON'S TRUNKS

SAN FRANCISCO, April 11.—A raid on the trunks of Kitty Gordon was made here this week by Sheriff Thomas Finn. S. & G. Gump & Co. secured a judgment for things bought by the actress in 1916 and the sheriff seized enough to make up for that sum. The goods which Miss Gordon bought, according to the bill, include a Buddha, one bird cage, one silk shade, and Chinese lamps, mirrors, candles and candlesticks, costing respectively $125, $35, $12.50 and $118.

HERD BACKS ANOTHER SHOW

Anderson T. Herd, the wealthy shipping man who backed "The Better 'Ole," realizing a profit of $100,000 when he sold his interest to the Coburns several weeks ago, has again entered the theatrical business, it was rumored last week.

This time he is reported to have furnished most of the money to produce "The Lady in Red," the foreign musical show adapted by Anne Caldwell and Robert Winterberg which is scheduled to open in Washington April 28.

A company has been organized known as the Hercarsi Corporation, of which Herd holds the majority of the stock, to present the play, which was put on in Chicago three years ago by R. C. Herndon. John P. Slocum is general manager of the present production.

SAYS ACTORS ROBBED HIM

James Monty and Mark Brown, partners in a tumbling act, were arrested last week by Detectives Willi and Stepat on a charge of assault and robbery. The plaintiff, Arthur Wyatt, did not appear in court when the case was called, which resulted in the matter being put over until he was subpoenaed. He told the detectives that he met the two in a saloon and that after a few drinks they got into a taxicab for a ride. He said that the ride ended at Grant's Tomb, where the pair took all his money, $105.

Both Monty and Brown vigorously deny the charges, but were held for another hearing under $5,000 bail.

ORGANIST SUES RICH MANAGER

ALAMEDA, Cal., April 14.—Adele Balthasar, 25, has started a suit here in the Superior Court against Fred N. Delanoy, wealthy resident of this city and seventy-two years of age, for alleged toying with her affections. She is suing for $50,000.

Miss Balthasar was the organist at the Park Theatre in this city for five years when Delanoy managed the house. She claims that he took advantage of her. Delanoy was once a candidate for mayor in this city and has been married twice. He is the father of several sons and was divorced from his first wife in 1904.

U. S. HILL OPERATED ON

ALBANY, N. Y., April 14.—Uly S. Hill, manager of Harmanus Bleecker Hall, will undergo an operation for appendicitis tomorrow morning. He is the fourth of his immediate family to be ill during the last season, His wife recently recovered from an operation, both his sons had pneumonia and one of them had to go through an operation for throat trouble.

"OVERSEAS REVUE" TO CLOSE

CHICAGO, April 14.—"The Overseas Revue" will close here on May 3. The show was produced by Will Morrissey in the Princess, an independent theatre, here, after K. & E. had refused to book it and he had quarreled with the Shubert camp. It is said to have got some money here. Morrissey intends to take it to New York after the Chicago run.

WOODS GETS MORE PLAYS

LONDON, Eng., April 14.—Al Woods has secured a number of English plays, most of them unproduced, including "Fu Manchu," by Sax Rohmer; "The Duke Decides," by Harry M. Vernon; "Coming Downstairs" (adapted by Jose Levy); and "Sinners Both," by Herbert Thomas.

PANTAGES GETS SITES FOR MORE HOUSES

TAKES DAVIDSON, IN MILWAUKEE

Alexander Pantages closed three deals last week that have been pending for some time for theatre sites in Kansas City, Omaha and Memphis, respectively, whereby he becomes the owner of first-class locations in each of the above-mentioned cities. The plans for each of the new houses are finished and ready for the builders, and construction work will start at once on all of them. The houses will each seat 2,500.

Pantages also has three sites under consideration in the loop section of Chicago, and expects to close one of them any day. As soon as he secures the right spot he will start work immediately on the Chicago house, as the plans for the new theatre have been ready for several weeks. Construction work on a new Pantages theatre in St. Louis will start in a week or so. This house will be built by Pantages in association with Heib & Kiley, owners of the Empress Theatre, St. Louis, the present Pan stand in that town. The new theatre will be located in the downtown section and will not interfere in any way with the Empress, which is situated in an entirely different section. This will give Pan two houses in St. Louis.

A contract was signed with the People's Theatre, Chicago, last week, whereby that house will continue to receive Pantages bookings for a long period and become a regular link in the Pan chain.

MILWAUKEE, April 14.—It was reported on excellent authority here to-day that Alex Pantages has effected an arrangement with Thomas Brown, of the Davidson Theatre, whereby the Davidson will play Pantages road shows next season. Pantages was in Milwaukee on Friday and Saturday, accompanied by his legal adviser, J. H. Sweet, and his architect, Arnold Pritecka, and it is understood that the Davidson, located in the heart of the downtown section of the city, will be greatly enlarged as to seating capacity and re-decorated from top to bottom.

The Davidson has played legitimate attractions booked in by K. & E. heretofore, and if the plan to play the Pantages road shows becomes effective, the K. & E. attractions will be seen at the Pabst next season. Neither Mr. Pantages nor Mr. Sweet would deny or affirm the story, but there seems to be little doubt but that the deal has been consummated.

SELWYNS HAVE NEW PLAY

BOSTON, April 11.—It was learned here today that Selwyn and Company have accepted a play for production from the pen of Edward Harold Crosby, dramatic editor of the *Boston Post*. It is called "Pants and Petticoats" and will be given a New York hearing early next season. Kendal Weston has already started directing the Somerville Players in rehearsals of the piece for a tryout.

PRODUCER FOUND DEAD

LONDON, April 14.—Sidney W. Coleman, known as Warwick Stamford, a theatrical producer, was found dead in his bed here on the morning that his divorce action against his wife and the alleged co-respondent, Simpson, was set for trial.

When the above news was received in New York, many people in theatrical circles, aroused by the similarity in name, wondered if the cable in any way concerned Wybert Stamford, the British and Colonial producer who recently came to this country to stage "Good-Morning, Judge," for Walter Jordan and the Shuberts. Stamford returned to England two weeks after "Good-Morning, Judge," was presented here at the Shubert Theatre. Stamford had previously staged in this country "Veronique," which was presented at the Broadway Theatre in 1909.

AARONS HAS NEW SHOW

"La La Lucille" is the latest title adopted for "Your Money or Your Wife," the musical play being produced by the Alton Amusement Company, in which Alfred E. Aarons is said to be interested and which is scheduled to open in Atlantic City April 31.

The book was written by Fred Jackson, author of, "The Velvet Lady," and the lyrics by Arthur Jackson, his brother, and Bud De Sylva. George Gershwin composed the score.

Incidentally, this is the first time that the Jacksons have collaborated on a play, although both are successful writers in their respective lines. Arthur Jackson also wrote the book for "Scandal of 1919," which George White is producing.

TO TAKE OVER HOFFMAN PLAY

When Aaron Hoffman's new play, "Welcome Stranger," is presented on Broadway, it will, in all probability, be managed by Cohan and Harris instead of Lewis and Gordon, as previously announced. For, at the present time, it became known last week, negotiations are pending which, if consummated, will make Cohan and Harris the owners of the play, while Lewis and Gordon will retain a small interest.

Up to Monday of this week, no definite announcement regarding the deal was forthcoming from either firm.

NAZIMOVA GETS BIGGEST COIN

Nazimova now holds the honor of commanding the highest rentals for her pictures of any of the present day film stars at the Strand. According to report, the Strand pays $3,600 a week for its Nazimova productions, which is understood to slightly top the price paid for Pickfords and Chaplins. The Strand can play to an estimated capacity of $21,000. When the house first opened, and for a year or so thereafter, the average price paid for a feature is said to have ranged from $750 to $2,500.

PICKING NEW "FOLLIES" GIRLS

Florenz Ziegfeld, Jr., returned from Palm Beach on Monday and almost immediately began choosing girls for the forthcoming "Follies," aided by Ned Wayburn, who returned from Europe last Saturday.

HOUDINI GOING TO CALIFORNIA

Houdini will leave to-day for Los Angeles to start work on a picture for the Famous Players.

ACTORS TRIM SONG WRITERS 7 TO 0

CALLED AFTER EIGHT INNINGS

The Actors came back with a vengeance last Sunday and succeeded in wiping out all memories of past defeats suffered at the hands of their hitherto invincible ball-tossing rivals, the Songwriters, completely outclassing the melody merchants and trimming them to the tune of seven to nothing.

The sum of $15,000 was realized for the fund from the sale of tickets, donations, programs, etc. Dick Jess promoted the field day sports, organized both baseball teams and generally supervised all details of the affair. The Actors' Fund, in appreciation of Jess' efforts, presented him with a bouquet of flowers before the game.

The game, which was played at the Polo Grounds, and which was the principal event of the Actors' Fund Field Day sports, given for the purpose of raising funds for the Actors' Home, was a rather spiritless affair, due principally to its one-sidedness. The game was called in the eighth inning by Johnny Evers, who officiated as umpire, the crowd invading the field at this point in the proceedings to give Bennie Leonard and Willie Ritchie, the other umpires, the once over at close quarters.

All bets stand, reports to the contrary notwithstanding, Evers declaring that both teams left the field, neither making an effort to continue the game after the crowd piled onto the diamond. Consequently, the game was an official contest, according to the rules, and those misguided persons who figured that the Songwriters could really play ball and backed their convictions with coin of the realm, must pay for their misplaced confidence, just the same as if the battle had extended the full nine innings.

Before the game started the 15,000 odd spectators were entertained by the U.S.S. Recruit band, the B. F. Keith Boys' Band and the Hebrew Orphan Asylum Band, the three brass organizations giving a delightful programme of musical numbers.

The Police Glee Club, some four hundred strong, were also largely in evidence when it came to helping along the fete day atmosphere. The coppers made a great appearance and the bunch applauded their vocal efforts vociferously.

Shortly before the players took their positions Mrs. George McManus, wife of the newspaper cartoonist, made her appearance over the field in a Curtis J N—2 D 2 biplane, and dipped and dived for fifteen minutes in a series of daring mid-air stunts that stamped her as an aviatrix par excellence. Before leaving for Mineola Mrs. McManus dropped a baseball onto the diamond from a height of three hundred feet, and the crowd gave her an ovation.

Capt. M. J. Cleary also gave a wonderful exhibition flight in a Spad, which included several thrilling aerial capers that set the spectators wild with enthusiasm.

The vaudeville show that was to have been given did not materialize. On the way to the grounds an auto containing Little Billy, and several other vaudevillians, collided with a touring car going in the opposite direction and, as a result, the actors were severely shaken up. Little Billy, who received a slight cut on his neck, made his way to the Polo Grounds by taxicab, however, arriving some time after the game had started. The tiny entertainer was introduced and loudly applauded for his gameness.

It looked as if the game would have to be declared off up to a few minutes before starting time, the weather being showery and uncertain. Just as Alma Clayburgh, a singer from the Metropolitan Opera House, emerged from the grandstand and made her way to the pitcher's box to throw the first ball, however, the clouds rolled away and Peter Prunty, the official announcer, proceeded to give out the names of the opposing batteries.

The teams lined up as follows:

ACTORS.	SONG WRITERS
Donohue, ss.	Ritter, ss.
Webb, 2b.	Schenck, 1b.
Donlin, 1b. (capt).	Libonati, 2b.
Mack, cf.	Phelan, catcher.
Stanton, lf.	Schoenbaum, cf.
Lewis, catcher.	Grossman, lf.
Katz, 3b.	Payton, lf.
Robertson, pitcher.	Piantadosi, rf.
Davis, rf.	Eastwood, 3b.
Mainwaring (mgr).	Smith, pitcher (capt.)

First Inning

The Songwriters went to bat first, Murry Ritter stepping up to the plate with his trusty wagon tongue and determination in his eye. He waited for one to his liking and, to the intense delight of the Tin Pan alley partisans, hit it right on the nose. The ball soared out to Jeff Davis and he, possibly having his mind occupied for the moment with the make-up of the bill for the last half at Lynn or Boston, proceeded to drop the pellet. Ritter galloped madly for first and reached there safely. He was advanced to second a moment later by Moe Schenck, who hit a snappy grounder between second and third, which he managed to beat out by a hair.

With two on base Jess Libonati now toed the mark and, after giving careful heed to Sammy Levy's injunction to "kill it" tried desperately to oblige, but young Robertson's curves were too much for him and he smote the air vigorously three times. Phelan duplicated Libonati's fanning stunt and Shoenbaum ended the agony by knocking a slow grounder to right field, which Jeff Davis, having settled on his last half bills by this time, collared with alacrity, nabbing the lanky Schoenbaum at first. No runs.

Donohue raised the hopes of the Actors' adherents to a high pitch by working Sammy Smith for a pass to first. Webb raised these hopes still higher a second later, by slamming a clean single to right and sending Donahue around to third. Jeff Davis, who is some ball player by the way, if his showing on Sunday is any criterion of his ability, hit a long fly smack into Bernie Grossman's hands out in left garden. Bernie is a songwriter and must have been computing his royalties or doping out a new number, for, sad to relate, he allowed the fly to fall gracefully through his fingers, Donahue meanwhile streaking it for the home plate with Webb a second behind him.

Mike Donlin, noted in his day as a ball player who always used his head as well as his hands, immediately arrived at the conclusion that left field was "soft." The foxy Mike was correct, for Grossman repeated his dropsy tactics in handling the sky scraper sent out his way by the ex-Giant star, and Davis scored. Donlin was caught off second a minute later, Jess Libonati, who is a headline Xylophone player when he isn't playing ball, catching Mike unawares and nimbly rapping out a Xylophone solo on his ribs with the pill, much to Donlin's disgust.

Pete Mack made a game effort to uphold the honor of the Gus Sun Circuit, but best that he had to offer was a bush league bounder that Sammy Smith grabbed and relayed to first before Pete knew exactly how it all happened. Stanton reached for three of Sammy's wide ones and the Actors retired with what turned out to be a safe lead to their credit. Three runs.

Second Inning

Grossman still seemingly intent on creating a new summer song hit opened up the second stanza for the Songwriters, by striking out Piantadosi, who isn't exactly a songwriter, but who is quite a ball player, walked to first on four wide ones. Eastwood's grass cutter to short center, settled the chances of the Songwriters as far as the second session was concerned, however, the Actor's infield working like a well oiled machine, and pulling a snappy double play. No runs.

The Actors didn't cut much of a figure in their half of the second either, Sammy Smith striking out Lewis and Katz in the order named and retiring his slab opponent Arthur Robertson, with the assistance of Mike Donlin. No runs.

Third Inning

Sammy Smith who has the reputation of being somewhat of a slugger with the willow, when he is in trim, fanned industriously and sat down to ruminate on his past triumphs as a batsman, when he was the star twirler of the Torontos. Murry Ritter, tapped a slow one which rolled right into Robertson's mitt, and joined Sammy Smith on the players' bench. Moe Schenck laid down a nifty little bunt, but failed to beat the ball to first, the Actors' invincible infield distinguishing itself by putting over some corking team work. No runs.

After Donahue had flown to Ritter, Webb negotiated a pass for the initial sack, and moved up to second on Jeff Davis's sizzling line drive to deep centre. Things commenced to look a bit warm for Sammy Smith once more with the hard-hitting Mike Donlin due for a turn at the bat, and Sammy's concern seemed to be justified when Mike landed squarely on the second ball pitched, sending the pellet sailing out toward Chicago, via the direction of right field. Mike apparently had overlooked the fact though, that one Jess Libonati, who had previously proved to be his nemesis, by catching him off second base earlier in the game was right on the job in right field, and Mike's hopes of an old

(*Continued on page* 28)

FLU CLOSES ALL AUSTRALIAN HOUSES

LATEST OUTBREAK WORST OF ALL

SYDNEY, Australia, April 12.—Due to the spread of influenza, all theatres and places of amusement in Australia have been closed by the government. Last week there were ninety deaths in Sydney alone and hundreds of new cases are being reported daily. Masking regulations have been extended and meetings of all kinds forbidden.

When asked about the above, Edward J. Tait, representing J. & N. Tait, Australian managers in New York, stated that a cable had been received at his office to the effect that the Sydney houses had been closed and that there was a strong likelihood the ban would spread over the entire country. Mr. Tait had just returned from London and had not as yet got in touch with the Australian headquarters.

According to the cable received by Mr. Tait, the Sydney houses closed April 2. Nothing has been heard since.

This has been a disastrous season for Australian managers, Mr. Taft said. The rage of influenza has caused the theatres to shut down on a number of occasions. All the Australian houses were closed from January 8 to March 8. They reopened on this latter date. The loss to managers is several hundred thousand dollars.

Theatrical units of the Tait interests which have suffered under the closing edicts are the Pantomime Company, "Peg o' My Heart," "De Luxe Annie," and "The Eyes of Youth," all the companies of which have had to close.

DEMPSEY HAS $25,000 WEEK

TORONTO, April 14.—After a series of one-night stands which included Ogdensburg, Watertown and Montreal, the Jack Dempsey Athletic Carnival wound up the week here last Saturday. The total receipts for the week were $25,000. In this city the show drew a tremendous crowd.

In Montreal, Dempsey boxed six rounds, two with Spike Sullivan, whom he knocked down, and two with each of his sparring partners, Dan Daly and Jim Johnson.

Renato Gardini, the Italian Grappler, wrestled Frank Saxon, of this city, and failed to gain a fall. Tofalos, the Greek, did better and pinned the shoulders of Choquette, a local man, to the mat. Sherman and Lajoie boxed a draw. Burke boxed three rounds with a colored fighter and Young Henry outpointed Young Lewis in four rounds. Dempsey's work was declared by the Montreal critics to be disappointing. He displayed a good punch but did not shape up as a great boxer.

FRISCO LOCAL ELECTS OFFICERS

SAN FRANCISCO, April 12.—Local No. 16 of the International Alliance of Theatrical Stage Employees held an election of officers at a meeting here last week, with the following results:

Robert Wakeman, president; Max Fogel, vice-president; Ike Marks, treasurer; William G. Rusk, recording secretary and business agent; Oscar Melby, financial secretary, and Charles Jackson, sergeant-at-arms.

NEW TOURIST RATES COMING

The Railroad Administration will place in effect on June 1, the same tourist rates that were in effect last season. The tourist rate will be ninety per cent of the regular rate, and will remain in effect until October 1.

OSCAR EAGLE HAS PNEUMONIA

Oscar Eagle is confined to his home with a severe attack of pneumonia and the rehearsals of "The Red Dawn," the Thomas Dixon play which he was to produce, have been called off.

RAP SUPPORT IN ELTINGE SHOW

CHICAGO, April 14.—The opening of the Julian Eltinge revue at the Olympic Theatre Sunday night was marked by a capacity audience, the orchestra and balcony floors being completely occupied, while the galleries held a well scattered audience.

Local critics take the view that the show does not do credit to the name of Eltinge, and that he outclasses it all the way.

Amy Leslie, writing in the Chicago *Daily News*, emblazons the name of Eltinge, admires his manly portrait of the female character, but distinctly states in cold type that the company is one of these hurry-out-to-get-the-money affairs, with deficiencies. The show is badly staged, too, and carelessly directed, she says. Miss Leslie praises the efficient work of Eddy Trio and dainty Marie.

Ashton Stevens, writing in the *Examiner*, says that Eltinge wabbles a wicked hip and praises the wonderful work of Dainty Marie. Stevens swings a vitrolic pen among the vaudeville members of the aggregation. Critics of lesser light seem in accord with the verdict of their more famous colleagues.

The cast of the Eltinge revue is as follows: The Eddy Trio, the Radium Ballet, Reno, Cleo, Gascoigne, Arthur Shirley, Velma Whitman, Majorie Bennett, William Ferguson, S. Nakada, Misses Betty Jones, Nellie Harris, Hazel Clarke, Irene Parker, Peta McDonnell, Nellie Reynolds, Marienne, Marjorie Carville, Mlle. Gorhada and Misses Dewey, Arnberg, McDonnell, Dainty Marie and Sidney Grant.

The Eltinge executive staff is as follows: James D. Barton, manager; Walter S. Kinback, business manager; L. L. Cronkhite, advance representative; Chas. A. Little, musical director; Virgil Bennett, stage manager; William Donohue, master carpenter; Ed. Wentworth, assistant carpenter; C. A. Ferguson, master of properties; Carl Neumister, electrician, and Harry Dodge, cinematographer.

PLAN GREENWICH VILLAGE REVUE

A plan to capitalize, theatrically, the prestige Greenwich Village has gained during the last few years by reason of its Bohemians, artists and artists' models, was revealed last week when it became known that Philip Bartholomae has written a musical show called the "Greenwich Village Models," which he is trying to place in the Greenwich Village Theatre. Bernard Gallant, manager of the theatre, stated Monday that Bartholomae is dickering with him for the house, so that the play may be exploited in the principal theatre of the village.

Gallant also stated that a musical play would be presented at the Greenwich early in June even if the negotiations with Bartholomae fell through, for he is also negotiating with Harry B. Smith, A. Baldwin Sloan and Ray Hubbell for the book and score of a new musical show.

The cast for the musical show planned for the Greenwich will consist of six principals and twenty girls and already, Gallant says, he has engaged eight girls who were recently in "Hitchy-Koo" show and three who appeared in the Ziegfeld "Follies" before that show was sent on tour.

HILL HAS NEW MINSTREL SHOW

Gus Hill is organizing a new minstrel show scheduled to open in Canton, Ohio, May 3. The show is to be known as "Gus Hill's California Minstrels," the organization carrying forty-five people, of whom the following are principals: George Wilson, Jimmy Wall, Jack McShane, George Gorman, Ed. Clifford, Eddie Horan, Jim Quinn, William Hallett and the Saxo Five. From Canton, the show will journey westward until it reaches the coast, where it is scheduled to remain all Summer.

ARRANGE TWO BENEFITS

BOSTON, April 12.—Thomas Lothian, Grover Burkhardt and Frank Cauley will be given a testimonial at the Colonial Theatre on Easter Sunday evening.

Another benefit to be held here will be on April 27 for Henry Taylor and Vincent Fetherston at the Hollis.

THEATRES ADMIT 30,000 SERVICE MEN MONTHLY

OTHERS PAY HALF PRICE

Seven thousand one hundred and fifty free theatre tickets are given soldiers, sailors and marines by the Mayor's Committee of Welcome, Y. M. C. A. and the W. C. C. S. each week. At an average cost of $2, as most of these tickets are for the orchestra, this would mean a monthly outlay of about $60,000, if paid for.

The K. of C. and the Y. M. C. A. also dispose of about 2,500 tickets weekly at half rate—which means approximately $10,000 a month. In addition to the above war-work organizations, half-rate tickets and free tickets are given men in uniform by a number of other units on special occasions. These are the Stage Woman's War Relief, the Red Cross, Jewish Welfare Board and Y. W. C. A.

At the Eagle Hut in Bryant Park there is a list posted each day of theatres giving the half rate. Last week, on the list were "The Unknown Purple," "Keep It to Yourself," "A Sleepless Night," "Good Morning Judge" and "Toby's Bow." The "Y" gives out 3,000 free tickets a month and 9,000 at half rate.

The Mayor's Welcome Committee hands out 4,000 free tickets each week. The K. C. handles 250 half-rate tickets each week, and the W. C. C. S. gives out 2,400 free coupons. The half-rate tickets can be bought by the men in uniform for more than one person.

Tickets given out are for the best seats. Frequently, on Saturday, no tickets are issued because of the good business which the houses do on this day. When half-rate tickets are given, the men take a slip from the war-work unit to the theatre, where the admission is paid.

One night last week the Mayor's Committee gave out seven box seats worth $3 each.

Some of the tickets given out by the W. C. C. S. are purchased by this organization at a reduced rate, but nothing is charged the soldier. During the time the fleet is in the city this organization has been allowed $8,000 for the purchase of tickets to be given away.

SIGN ACTS FOR BRONX EXPO

H. F. McGarvie, president of the Bronx Exposition, began engaging acts last week for the Summer season, which will open April 26. The acts with which contracts have thus far been signed are: The Great Calvert, Gertrude Van Deinse, the Rackos, the Onitti Trio, Captain (horse) and Mme. Ellis, and Victor's Concert Band.

This will be the second season for the exposition, which is spread over an area of approximately thirty acres in the Bronx, the land being leased. The leases have eighteen years to run.

The Bronx Exposition, Inc., which built and operates the expedition, is capitalized at $850,000 and spent $1,500,000 in constructing the park, which was opened last year for the first time on July 1. The gross business amounted to $190,000 on the season, the net profits being $94,000. This year the management has expended an additional $340,000 for new mechanical attractions, repairs and decorations and the repainting of all the concrete, which will be done in green.

Last year but six concessionaires rented space on the ground, but this year, the management reports, seventy-five novelty booths have thus far been rented, the booth capacity being 200. With the additional attractions and the swimming pool, the capacity of which is 10,000 people, the management expects to do a business totaling $2,000,000, reckoning its profits at $400,000.

PLAYS RETURN ENGAGEMENT

"The Little Brother," with Walker Whiteside and Tyrone Power, is playing a return engagement at Loew's Seventh Avenue this week.

"THE NEW GIRL" OPENS WELL

WASHINGTON, April 11.—Charles Dillingham has scored a hit with his latest production "A New Girl" notwithstanding the fact that the cast employs the services of no particular musical or comic headliner. The piece was enthusiastically received Monday at its premier performance.

Jerome Kern has revamped some of his earlier music. But the score is delightful and melodious. "The Day of Jubilee" which serves as the motif of Griffith's "Birth of a Nation" score, has been introduced by Kern under the title of "Jubilo" in an attractively staged and gowned Civil War number. The composer has also scored with "The First Rose of Summer," an inversion of "The Last Rose of Summer" and another song "Teacher, Teacher" is almost a duplicate of "I Found You" from "Oh, Lady, Lady" though it goes over with a bang. Another number that was well received was "A Happy Wedding Day."

Anne Caldwell wrote the book and lyrics. The plot concerns the runaway marriage of a seminary girl to a naval lieutenant and the subsequent efforts of the lieutenant to masquerade as a school girl in order to steal his bride, whose guardian wants her to marry his son.

Douglas Stevenson, last seen here with "The Royal Vagabond," is a good looking juvenile, but he adds little to the part of the lieutenant. Ann Orr has a role very similar to the one she had in "Leave It To Jane." She puts several songs over very effectively.

Ohlin Howland, who was associated with her in "Leave It To Jane," shoulders the comedy as the "Hick" son.

Helen Shipman is effective in the ingenue role.

Others who have parts are the Duncan Sisters, with a vaudeville turn, Scott Welsh, James C. Marnow, Jay Wilson, Elsie Lawson, Gertrude Maitland, Florence Edna, Florence Bruce, and Nellie Fillmore.

Great notices were earned by Fred Latham and Edward Royce for the way they staged the production.

SHUBERTS OPEN NEW ONE

NEW HAVEN, Conn., April 10.—A double titled play, "Oh, Uncle," or "The Wrong Number," was presented here on Monday night and, while it cannot be said to have made a very deep impression, it has several novel ideas and may be turned into a pleasing entertainment.

The work is a musical comedy in two acts, the book and lyrics by Edgar Smith and the music by Jacques Presburg and Charles Jules. But it is Smith who will have to do the brushing up if the work is to meet with any degree of favor.

Just why the piece should be burdened with two titles, neither of which has anything to do with the other, is a question. The double titles are likely to prove confusing rather than attractive.

The story of the play has to do with a love affair between Jack Rushton and Margot Merivale, a footlight favorite. Joshua Blobbs, Jack's uncle, pays a visit to his nephew and shows himself to be a rounder instead of the pious old man he is generally supposed to be. Jack is having a little blow-out for a party of theatrical friends when uncle arrives and the latter joins in the festivities without reserve.

Under the influence of the flowing bowl Uncle Joshua invites the whole party to visit him at his country home. When they arrive Jack accuses his uncle of having deceived him, but has to acknowledge that he (Jack) has deceived his uncle. Explanations follow and there is the regulation musical comedy ending.

The book is bright in spots and many of the situations, if not new, are funny. One of the novelties of the show is a musical poker game in the first act.

Bert Hanlon, Sam Ash, Lew Cooper and Nancy Fair were the players who deserve most praise for their work.

BOWDEN SAILS FOR AUSTRALIA

Harold A. Bowden, manager for J. and N. Tait, left New York last week for Frisco, whence he will sail to Australia. Bowden has been in New York in the interest of the Tait forces since last fall.

A. E. A. TO BACK UP ENGLISH UNION

TAKES HAND IN COCHRAN MATTER

The Actors' Equity Association has taken a hand in the fight that the Actors' Association of Great Britain is presently engaged in, with C. B. Cochran, the London manager, who announced a couple of weeks ago that he would not employ any members of the English actors' organization hereafter. The A. E. A. is affiliated with the A. A. of Great Britain, and if Cochran carries out his threat the American organization will issue instructions to the four hundred members of the A. E. A. now playing in London to work in harmony with the English association.

This really means that if Cochran lays down the gauntlet and bars the Actors' Association members, the Actors' Equity members will not be permitted to work for him.

The principal cause of the trouble between Cochran and the A. A. of Great Britain, aside from "union recognition," seems to be the question of giving Sunday shows. Most of the London managers are keen for the Sunday performance idea, but the actors frown upon the plan, their viewpoint being that they will be called upon to do more work for the same amount of pay. The actors point out in support of their contention that the introduction of matinees brought them no extra compensation, and it will be the same with the Sunday performance idea, they contend.

There seems to be a strong likelihood that Cochran will be backed up by the greater part of the managers if he decides to take a stand in the matter of union recognition. Any decided move made by Cochran against the Actors' Association, will quickly result in retaliatory measures by the actors' organization, who are prepared, if necessary, to call a strike that would include the stags hands.

JULIA KELETY

At an hour when most of the reviewers had already left the theatre in order to catch the morning editions, Julia Kelety surprised the first night gathering at the Nora Bayes Theatre, Tuesday night. Mlle. Kelety made her Broadway musical comedy debut at 11 o'clock, yet those who saw her were unanimous in their opinion that this chic French woman is the best feature in "Come Along," the Bide Dudley-John Louw Nelson concoction.

Mlle. Kelety makes her initial appearance in the Alsatian Village street scene, acting the role of a cabaret singer, who is called upon to entertain the assemblage of war workers.

Miss Kelety has been engaged for the new Clifton Crawford musical play, which will open early in June. She is under the management of Chamberlain Brown.

—Adv.

NAZZARO WANTS HIS CHILDREN

Nat Nazzaro last week applied to the Supreme Court for a writ of habeas corpus directing his wife, Queenie Nazzaro, to produce their two children, Nat (Jimmie), Jr., aged 15, and Dorothy, 4, both of whom, he claims, are being kept away from him by his wife. Harry Saks Hechheimer is his attorney.

According to Nazzaro's affidavit in support of the writ, which is returnable this week before Judge Hotchkiss in chambers, his wife sent the youngest of the two children to Kansas City about two months ago to live with her mother, Mrs. Lula Happy; Mrs. Nazzaro has alienated the affections of Nat, Jr., whom they both adopted nine years ago, and the boy is being prevented from seeing his adopted father at this time because his adopted mother is exploiting him in vaudeville. The youngster heads the act known as the U. S. Atlantic Fleet Jazz Band, which opened the first half of this week in Proctor's, Yonkers.

The Nazzaros were married ten years ago. Queenie Nazzaro appeared in her husband's musical acrobatic act. Their married life, according to Nazzaro, has been a series of intermittent quarrels, each of which resulted in temporary separation. About two months ago, while living in the Hotel St. Margaret, they quarrelled again. As a result of this quarrel they engaged separate apartments at the hotel and lived apart. Mrs. Nazzaro's mother was living with the couple at the time. Then she went back to Kansas City and took the youngest child with her.

Nazarro claims he developed the talents of the boy and arranged the act in which the boy is now appearing. He booked the act, which opened five weeks ago, playing Fox time for a week and a half. He says he could have booked the act over the big time, but Mrs. Nazzaro, in alienating the boy away from him, took the act away at the same time.

At the present time, the act is being advertised as being under the "direction of Morris and Feil, sole management, Queenie Nazarro."

Meyer Greenberg is acting for Mrs. Nazzaro.

SET ANNUAL MEETING

The annual meeting of the Actors' Fund of America will be held at the Hudson Theatre, Friday, April 23, at 11 a. m. There will be an election of officers for the ensuing year.

Although the professional members of the Actors' Fund may put up as many tickets for election as they care to, it is believed there will be no contest and that the officers now serving will, for the most part, be re-elected. Daniel Frohman, president of the organization, has temporarily abandoned the producing field to devote his activities toward the accumulation of a permanent $1,000,000 reserve fund.

A detailed report of the finanical status of the Fund will be submitted at the meeting.

DAILIES CUTTING OUT NOTICES

A number of press agents about town are up in arms over a growing practice among the dailies of running their box-office stimulating paragraphs and short reading notices in one or two editions and then throwing them out in the succeeding editions. It is said that the evening papers are the worst offenders in this regard.

This practice gets the press agent into all kinds of trouble for, unless his boss buys the edition that happens to contain his notices, he thinks his publicity promoter did not send any out, and the latter has to go to all the trouble of digging up the edition which did carry them.

STATEN ISLAND GETS NEW HOUSE

Lee Beggs will be the manager of a new thousand seat vaudeville theatre, that is now in course of construction at Great Kills, Staten Island, and which will be ready to open on May 1. Malcolm Beggs, Lee Beggs' son, will assist his father in the management of the new house. A vaudeville policy at popular prices will be offered, consisting of three acts and pictures.

HARMANUS BLEECKER HALL BOUGHT BY F. F. PROCTOR

Policy After July 1 Will Be Vaudeville and Motion Pictures; Leland Theatre, Also at Albany, Undergoing Repairs; Manager Abandons the Annex

ALBANY, April 14.—Harmanus Bleecker Hall, the leading theatre in this city and one of the most widely known theatres in upper New York State, has been acquired by Frederick F. Proctor, the vaudeville magnate, who will adapt the house to a policy of motion pictures and theatrical productions.

The announcement of the purchase of the house by Mr. Proctor was made today by Edward M. Hart, Mr. Proctor's representative in this section of the State, and also manager of the hall. The purchase price was not announced, but the theatre has been assessed for $400,000.

At the present time the theatre is under lease to the Shuberts and F. Ray Comstock, who have been running the house for the last few years. Their lease expires July 1, following which Mr. Proctor will take possession.

Mr. Proctor's policy, as outlined by Hart, will consist in presenting Broadway attractions, such as comedies, dramas, musical comedies, grand operas and concerts, the attractions to be booked by various producers and agencies. A large organ will be installed in the theatre which will be an exact duplicate of the ones in use in the Rivoli and Rialto theatres in New York, in addition to which a large orchestra will be engaged.

The same policy now exists in Mr. Proctor's Troy theatre, where Broadway attractions are being presented in conjunction with the motion pictures that are presented intermittently.

Proctor's Leland Theatre will be reconstructed, work on it starting soon. The adjacent property on South Pearl street will be taken in, giving the house room for a large and capacious lobby and 1,000 additional seats. While increasing the size of the Leland, F. F. Proctor has abandoned the Annex, Samuel Luckner having taken over the lease of that and will conduct it after the end of this month.

"I LOVE YOU" STARTS WELL

ALBANY, N. Y., April 12.—William LeBaron's new farce, "I Love You," opened here last night and proved good amusement for a large audience at Harmanus Bleecker Hall.

The plot is concerned with the origin of the divine passion of love. A young man declares that love can be produced between any two people of opposite sex provided the stage is properly set. He believes that it is merely a matter of the time, the place—and any fairly attractive girl. He bets $5,000 with a friend that his theory will work out. The first person he finds is to be the victim of the experiment and it happens to be a young electrician who has come to mend a short circuit. The girl selected is Betty Dugan, who hasn't the slightest interest in the young electrician, but who greatly admires a butler. The second and third acts are concerned with the working out of the theory. Only it doesn't work out at all, because everybody insists upon making love a matter of natural selection.

The process of disproving the theory requires three acts that are somewhat lacking in action, but are well supplied with clever lines—especially the first one. LeBaron gets a lot of fun out of speculations on love.

G. M. Anderson ("Broncho Billy" of film fame), has cast the play very well. The best role is that of the young electrician which Richard Dix walks into with banners flying. John Westley plays with the real farcial touch and Gilbert Douglas is excellent as the butler. Ruth Terry does a common, likeable housemaid and Doris Mitchell, Diantha Pattison and Gypsey O'Brien do well. Robert Strange and Caroline Morrison are also in the cast.

STEEPLECHASE PIER OPENS

ATLANTIC CITY, April 14.—Steeplechase Pier was opened Saturday after a long advertising campaign, and a big crowd took advantage of the remodeled amusement place. A vast throng made use of the different attractions, which included twenty-five amusements for little children. Lenahan's Jazz Band furnished the music at the dance hall. A novelty was the entranec, which looks like a row of candy sticks topped with clowns' heads. The ballroom is now a much more attractive place than it has ever been, Manager William Fennan having redecorated it completely.

ARLISS CLOSING IN BOSTON

BOSTON, April 14.—George Arliss, who is presenting "A Well Remembered Voice" and "The Mollus" at the Hollis here, will close on April 19.

"SUNSHINE" HAS GOOD MUSIC

TRENTON, April 12.—"Sunshine," a new musical comedy, which was presented here for the first time at the Trent Theatre last night, is so scintillatingly tuneful that it bids fair to become one of the most successful musical shows of the season. The score, which was composed by Alexander Johnstone, abounds in musical gems which may be reckoned as its chief asset, for the book and lyrics, written by William Carey Duncan, do not compare in brilliancy with the score. Nevertheless, the warmth with which the audience last night received this initial production of the recently organized Shaw-Johnstone Producing Corporation portends well for it elsewhere.

The locale of "Sunshine" is set in Spain and the book is not burdened with any real plot to speak of. The producers have provided expensive and elaborate settings for the piece and credit must be given to Robert Marks for the way in which he staged the song numbers.

Harry Short, who is cast as Richard Skinner, a breezy American, provided most of the humor, giving a performance that does him credit. Jane Richardson, as Santa, sang several delightful numbers, the best one of which was "Love Is Like This Little Wheel of Mine." Carl Cochems, as Bombito, sang his part very well. Juliette Lange was a truly flirtatious senorita and Gertrude Johnstone also played the role assigned to her acceptably. Susanne Willa was a cheerful American woman, but Edgar Norton lacked spontaneity in the role of Puddinfoot Trotter. John J. Ward played acceptably.

Lew Murdock danced well enough, as did also the girls in the show whenever they were given an opportunity to do so, but the opportunities did not come often enough. A few additional dance numbers would go a long way in establishing this as a great musical show.

GUILD PICKS SECOND PLAY

"John Ferguson" is the title of the next play chosen for presentation by the Theatre Guild, which opened its season at the Garrick Theatre last Monday night with "The Bonds of Interest," adapted from the Spanish of Benevente. It is by St. John Ervine and has been presented successfully in London.

"FLO FLO" GOES TO BOSTON

BOSTON, April 14.—"Flo Flo" is scheduled to open here at the Tremont Theatre on April 21. "The Rainbow Girl," which was to have closed at the house on April 12, has had its run extended one week, bringing the closing date up to April 19.

ENTERTAIN MANY SOLDIERS

Many members of the theatrical profession throughout the country are donating their services for the entertainment of the overseas convalescents in hospitals.

Following is a list of those who appeared under the direction of Abram D. Gillette, Bureau of Entertainments, American Red Cross, at the different Red Cross Convalescent Houses throughout the Atlantic Division:

Ardo, Agnes Kendall, Betty Hall, Stephens and Bordeaux, Wells De Veaux and McGowen and Gordan. They appeared in the hospitals at Camp Mills, Ellis Island, Eastview, N. Y.; Lakewood, N. J.; Camp Dix, N. J.; Otisville, N. Y.; Fox Hills, S. I.

Bob Tenny, Elsie Ford, Samp J. Harriss, Lachman Sisters, Mary Maxfield and Steward and Niff appeared in the hospitals at Camp Upton, Camp Merritt, Fox Hills, S. I.; Camp Mills, Ellis Island, Mitchel Fields, L. I.; Eastview, N. Y.

Mrs. Moody, Louis Davidson, Elsa Ziegler, Joy Sweet and Mr. and Mrs. Emmet Whitney appeared in the hospitals at U. S. General Hospital No. 16, New Haven, Conn.; Camp Dix, Otisville, N. Y.; Camp Merritt, Upton, Plattsburg and Rahway, N. J.

The following acts appeared at the Base Hospital, Camp Custer, Mich., under the auspices of Emery H. Jarvis, Associate Field Director, Red Cross: Gilroy, Haynes and Montgomery, Charles B. Middleton and Leora Spellmeyer, Naval Base Quartette, Melroy Sister, Blanche and Jimmie Creighton, Elsie Williams and Company, Harry and Layton, and Marriott Troupe, Martin and Courtney, Hugh Skelly and Emma Heit, Cal Dean and Marie Fay with the "Sorority Girls:" Roberts, Pearl, and Straw.

Under the auspices of the War Hospital Entertainment Association performers who gave their services were Frank Gillen, the Post Jazz Band, Beatrice Lambert, Eugenia Jones, Lewis and Brown, Camilla Ponzilla, Burger, Aubrey and Rhodes, Henrietta Byron, Barber and Jackson, the Four of Us, Sammy Wilson, Elmer and Jerome, Lambert and Currier, Delanoy and Leroy, Shirley Sisters, Dolores Gray, Jimmie Hussey, Katherine Bradley, Goldie and Dunbar, Harrie Downing, Mae Hunt, Fogarty and Foster, Harry Thompson, J. P. Giorgio, Paula Preston, Robilio and Rothman, Harry Crawford, Eileen Castles, Olga, Murray and Irwin, Mayme and Dayse Remington, Three Fifers, Florence Meredith, Fay Courtney, Kajamo and Zarillo, Dunham and O'Malley, Duquesne Comedy Four, Henrietta Byron, Liane Van De Griffe, Hastings and Williams, Lucille Campbell, Baby Gladys, Maxey Burkhardt, Mildred Delmonte, Margaret Kadel, Mansfield and De Tar, Astor Gour and Frank Markley.

RE-OPEN LABOR DAY

The Sam Bernard-Louis Mann company of "Friendly Enemies" will open at the Manhattan Opera House for a four weeks' run Labor Day, after which it will go on the subway circuit and then the road, starting in with Washington, Baltimore and then going West. It is probable, though, that only Mann will go West with the show, Bernard dropping out at Baltimore. It is said that Sam Collins will shortly go into the cast in Bernard's place, at the Hudson.

STAMPER HAS NEW PIECE

"The Ahkoond" is the title of a new Japanese operetta now being completed by Dave Stamper. F. T. Richards wrote the book and Gene Buck the lyrics.

MAY FORM NEW COMBINATION

Elliott, Comstock and Gest have the idea in mind of having Jerry Kern write a show especially suited to the abilities of Anna Wheaton and Oscar Shaw, but nothing definite has yet been decided upon.

"OH, MY DEAR!" TO MOVE

"Oh, My Dear!" will on Monday go into the Thirty-ninth Street Theatre, where "Take It From Me" is to close on Saturday night. The Princess will probably be dark for some time.

DATES AHEAD

"Maruxa" (Spanish)—Park Theatre, April 19.
Dress Rehearsal Green Room Club—Hudson Theatre, April 20.
Commonwealth Opera Co.—Academy of Music, Brooklyn, April 21.
"Three for Diana"—John D. Williams—Bijou Theatre, April 21.
"Dark Rosaleen"—David Belasco—Belasco Theatre, April 22.
"The Rose and the Ring" (marionettes)—Tony Sarg—Punch and Judy, April 22.
Actors' Fund, Annual Meeting—Hudson Theatre, April 23.
Bronx Exposition opening—April 26.
Treasurers Club Benefit—Hudson Theatre, April 27.
"Take a Chance"—Columbia Students—Hotel Astor, April 28, 29, 30.
Three Plays—Duncan Macdougalls Barn, May 2.
Palisades Park opening—May 3.
N. V. A. Benefit—Hippodrome, May 4.
Brighton Theatre opens—May 19.
Henderson's, Coney Island, opens—May 26.

OUT OF TOWN

"It's Up to You"—A. E. Root—Springfield, Mass., April 17.
"Mary, Be Careful" (New edition)—Weber and Anderson—Wilkes-Barre, Pa., April 18.
"Let's Go Again" (new edition)—Fanchon and Marco—San Francisco, Cal., April 20.
"The Dangerous Age"—Ed. Dubinsky—Chicago, April 21.
"La La, Lucille"—A. E. Aarons, Jr.—Atlantic City, April 21.
Albee Theatre opens—Providence, April 21.
"Dark Horses"—William Harris—Washington, April 27.
"Oh, Peggy, Behave"—Illinois Theatre, Chicago, April 27.
"The Opels"—Hollond, Ohio, April 28.
"The Lady in Red"—John P. Slocum—Washington, April 28.
Gus Hill's "California Minstrels"—Canton, Ohio, May 3.
"Through the Ages"—Comstock and Gest—Buffalo, May 5.
American Federation of Musicians, Annual Convention—Dayton, Ohio, May 12.
"Passing Show of 1919"—Shuberts—Palace Music Hall, Chicago, May 14.
"Look and Listen"—A. H. Woods—Atlantic City, May 18.
"Follies" (new edition)—Florenz Ziegfeld, Jr.—Atlantic City, May 21.
I. A. T. S. E. Convention—Ottawa, Can., May 26.
"A Pearl of Great Price"—A. H. Woods—Stamford, Conn., August 12.

CLOSING DATES

"Tiger! Tiger!"—Belasco, April 19.
"A Sleepless Night"—Bijou, April 19.
"Keep it to Yourself"—Broadhurst, April 19.
"Penny Wise"—Punch and Judy, April 19.
"The Fortune Teller"—Republic, April 26.

CHICAGO MAY GET "HOBOHEMIA"

"Hobohemia," which is scheduled to close at the Greenwich Village Theatre May 17, may open in Chicago the following Monday if the efforts of the management to secure a house for the play in that city are successful. Bernard Gallant, manager of the Greenwich Village Theatre, who is also one of the officers of the corporation which has leased the house from Margaret Lewis, the owner, tried to get a Broadway house for the show, but was unsuccessful because the managers with whom he negotiated wanted too large a percentage.

The last house Gallant negotiated for was the Belmont. The Shuberts, who control this house, demanded a split of 60-40, the major portion going to the show.

TAKE ACTION AGAINST SPECS

BOSTON, April 12.—At a meeting recently held here of the Association of Theatre Managers of Boston, it was voted that any manager belonging to the association who encourages or permits any speculator or solicitor to do business on his premises or finds that any of his employes are in collusion with any such speculator and does not discharge him shall be expelled from the association. Any member can file charges against another member and request the president to appoint a special committee for a hearing.

"PARLOR" SHOWS CLOSING

A. H. Woods has already closed one of his "Parlor, Bedroom and Bath" companies, it being headed by Edna Von Luke and Frank Moore and closing at the National Theatre, Chicago, last week. Two others are also scheduled to close soon, one, headed by Bertha Belmore and George Hare, being slated to halt at Trenton on April 27, and the other, headed by Flavia Arcaro and Walter Perkins, being down on the books to come to a stop at Ottawa, Can., on May 10.

DU PONTS TO BUY FOUR HOUSES, IS LATEST REPORT

With Negotiations for the Rivoli and Rialto Admitted, It Is Now Said That They Contemplate Purchase of the Strand and Capital Also

That the Du Ponts are about to not only take over the Rialto and Rivoli theatres, but the Strand and Capital in addition, and also furnish the money with which Marc Klaw is to buy out the Erlanger interest in the firm of Klaw and Erlanger, was reported on Broadway early this week.

As outlined in the latest report, the idea of the big powder people now is to put a show into the Capital that would be a cross between the Winter Garden and the Hippodrome spectacles of former days, with plenty of girls and big punch effects. The scale of prices was mentioned at $1.50 top, based upon an estimated capacity of 4,800 for the house.

The Strand, it was said, would be turned into a legitimate house, catering to large productions and musical comedies, which it is equipped to do, having a 44-foot stage.

With the Strand picture policy gone, the Rivoli is to be left a film house, it is said, and, with the competition of the Strand out of the way, could make a lot of money, its nearest opposition being the Rialto which, it is said, is figured to be too far away to either hurt or be injured by the Rivoli.

The name of Arthur Voigtlin has been mentioned several times as being the man who would have the direction of the Capital, his broad experience at the Hippodrome and in other big undertakings peculiarly fitting him for the task.

Inquiry in many directions regarding the foundation for these reports failed to get a confirmation, although it was admitted by an official of the interests that control the Rivoli and Rialto that the purchase of those houses by the Du Ponts had been discussed even to the point of setting a price upon them. Nothing further than this had been done, however, it was said. Others questioned in the matter refused to deny it, even admitting that something was doing, but that they were not at liberty to disclose what it was.

The part of the report that included Marc Klaw was to the effect that the big explosive makers have long desired to get into the theatrical business and see a chance, through the reported trouble in the K. and E. offices, of acquiring some intensely valuable interests.

MONTREAL PAYS $300,000 TAX

MONTREAL, Canada, April 14.—The revenue from amusements in Montreal which has amounted to about $300,000 per year, under the control of the province, will again be controlled by the city after July 1.

Ex-Alderman L. A. Lapointe introduced the amusement tax scheme in 1915. The revenue gathered was used for charitable purposes. During the first year, $161,000 was collected, all going to city hospitals. At the end of 1916, the province adopted a law whereby the tax was no longer controlled by Montreal, but instead by the provincial government. The provincial statute increased the revenue from 1 cent on all tickets to 2 cents on any ticket costing up to 34 cents; 3 cents on any ticket for which the charge is from 34 to 74 cents, 5 cents on those up to $1.50 and 10 cents for any pasteboard costing more than $1.50.

By a new law, the city will again assume control of the tax. The new statute will give hospitals the money secured by the original 1915 tax and the use of the balance will be optional with the city legislature, the provincial tax rates being retained.

TAXPAYERS OBJECT TO THEATRE

Because it is believed negro patronage for a theatre will cause a depreciation in the value of property in the vicinity of the showhouse, taxpayers around 129th street and Lenox avenue have started a movement to prevent the construction of a motion picture house on the northeast corner of 129th street.

As soon as an application had been filed for a license at the Bureau of Licenses, agitation was started to prevent the erection of the house. There is a large negro population above 130th street, and the taxpayers believe a theatre erected at 120th street would draw it further down. In that event, they claim, property values would go down.

Several attempts have been made to secure a license for a theatre on this corner, but the taxpayers have always defeated the plan. A general meeting is to be held this week, when plans will be formulated for a hearing before the license commissioner. At present, the site is occupied by a florist. The application for a license was filed by Benjamin Menschel.

IRWIN SHOW MAY COME IN

May Irwin and her newest musical vehicle, "The Water's Fine," which closed in Oswego a week ago last Tuesday, are scheduled to open in a Broadway house the latter part of next month, according to Kurt Eisfeldt, Miss Irwin's husband and one of the producers of the show.

At the present time Miss Irwin is in Mt. Clemens recovering from an attack of neuritis, as a result of which she was forced to quit last week, with the result that the show closed and the company was brought to New York.

The show played to $1,493 in Norwich on Monday, and in Watertown, where the show was booked for Wednesday, the day after it closed, the advance sale on the day's double performance amounted to $2,593.

The company has been disbanded and a new one, headed by Miss Irwin, will be chosen for the play's presentation here. In the meantime, the book is being rewritten by Aaron Hoffman.

"TEN NIGHTS" CLOSES

After playing thirty-five weeks this season, Robert Downing, in "Ten Nights in a Barroom," closed last Saturday at the Lexington, where he played a return engagement with the play, opening for a week's engagement on April 7.

"Ten Nights in a Barroom" will be presented again next season with Robert Downing featured, and he will also be presented in another play in conjunction with the vehicle he is now using, opening the season early in August under the management of Arthur C. Aiston.

TAIT GETS BELASCO PLAYS

J. and N. Tait, the Australian managers, have concluded arrangements with David Belasco for the production in Australia of two New York successes, "Daddies" and "Tiger Rose."

JACK BRATTON ILL

Jack Bratton, of the firm of Leffler and Bratton, has been confined to his home for several days with a bad attack of stomach trouble.

BLANCHE RING SELLS HOUSE

Blanche Ring has sold Sunny Gables, her country home at Orient Point, to Frederick Brown, through O'Reilly and Dohn.

SEEK E. J. O'HARA

E. J. O'Hara, who received fifteen wounds while fighting in France and was last heard from at Wallace, Idaho, is being sought by the Fund for Wounded Actors, located at 1400 Broadway, New York.

O'Hara and his wife were stranded in Wallace because of the influenza epidemic some time ago. He wrote to the Fund, but, due to unsettled conditions and all sorts of delays, communication was difficult. He has not been heard of since then. O'Hara still limps from a wound in the leg, caused by a bayonet, and has been gassed, but, in spite of the fact that the latter necessitates the use of an artificial palate, he sings well. Any one who knows anything about his whereabouts is asked to communicate with the Fund.

TYLER TAKES OVER HOUSE

George C. Tyler has secured the National Theatre in Washington, and will begin in June the presentation of a series of new plays there. In the casts will be Lynn Fontanne, Helen Hayes, Alfred Lunt, Patricia Collinge and Philip Merrivale. Mr. Tyler will establish headquarters in Washington for the production of the series.

The plays to be produced include "Clarence," "Made of Money," a comedy by Richard Washburn Child and Porter Emerson Browne; "A Young Man's Fancy," a modern fantasy, by John T. McIntyre, and a comedy, tentatively entitled "The Blossoming of Mary Ann," by Sidney Toler and Marion Short.

SYMPHONY TO PLAY VAUDE

B. S. Moss, who has taken over the Symphony Theatre at Ninety-sixth street and Broadway, will reopen the house on May 2 with a straight picture policy. Moss will put vaudeville into the Symphony after Labor Day, presenting six acts and a feature picture. The Symphony, which was formerly a skating rink, and which was reconstructed as a picture house about a year ago by Thomas Healy, owner of the property, will be thoroughly renovated by Moss. A new stage will be built during the Summer, and other improvements made that will include a brand new lighting system.

LOST SCENERY DELAYS OPENING

The scenery for Bert La Mont's "Subway Revue" went astray last week, and, as a result, the act failed to open on Thursday at the Majestic Theatre, Plainfield.

That the scenery didn't arrive in time is the fault of the transfer company which handled it here, says La Mont. For, instead of being carted to the Twenty-third Street Ferry, the sets were taken down to the Barclay Street Ferry, where they were located by La Mont after he had been notified of their non-appearance in Plainfield Thursday afternoon. However, the act, which is a new one, opened in Plainfield the following day.

"THREE FOR DIANA" OPENS

NEW HAVEN, Conn., April 14.—"Three for Diana," a comedy by Chester Bailey Ferneld, was produced here tonight by John D. Williams, with Martha Hedman in the leading role. Others in the cast are John Halliday, David Glassford, Blanche Chapman, Anne Faystone, J. Beresford Hollis and Lillian Brennan. The play deals with the devices of Diana and her faithful maid, Burdford, in keeping three lovers guessing. It goes into the Bijou Theatre, New York, next Monday.

THIS WAS SOME STREET

Attorney street, down on the East Side, may not be such a fashionable thoroughfare, but, when it comes to supplying the world with theatrical men it is all there, for A. H. Woods, Gus Hill, George Goett and Mose Reis, at one time the owner of more than fifty theatres in this country, were born within one block of each other on that street. And within a short distance of where they all were born lived Billy Florence, then in the height of his fame. Some street.

MARIONETTES TO RETURN

On April 22 Tony Sarg will present his annual marionette production at the Punch and Judy. The new marionette drama is in four acts and has been taken eray's well-known tale. Hattie Louise Mick dramatized the play, which will have, in addition to the usual evening and matinee performances, a presentation at 11 a. m., on Saturday, so that the younger children will be enabled to see it.

TAIT BACK FROM LONDON

Edward J. Tait, visiting managing director for J. and N. Tait, Australian managers, returned last Friday morning on the Megantic from London, where he has been since February.

Mr. Tait saw no English show which he believed was satisfactory for Australian production. He states that all London houses are playing to capacity and American plays and acts are much desired by the English public.

GETS $8,400 ON WEEK

"Seven Days' Leave" closed a week's engagement at the Auditorium Theatre, Baltimore, last Saturday night, where it played to a total of $8,400, playing to $752 on the opening night. This business is quite an achievement, when it is considered that Baltimore is a city of many orthodox Catholics and the week was during the Lenten period.

HAD TO LOSE SUNDAY SHOW

WASHINGTON, April 12.—Richard Walton Tully's "Bird of Paradise" was unable to open in Washington Sunday, owing to the fact that the show did not arrive until 7:30 o'clock in the evening, and three hours were required to set the piece. The inability to open resulted in the loss of about $1,200 worth of Sunday night's business.

WILL START NEW GARDEN SHOW

The Shuberts will begin casting next week for "The Passing Show of 1919," scheduled to open at the Winter Garden the latter part of June. The show, which is almost completed, is being written, this year, by Harold Atteridge, Sigmund Romberg and Jean Schwartz. It will be staged by J. C. Huffman.

USE LILLIAN RUSSELL'S CAR

SAN FRANCISCO, April 11.—The private car which Lillian Russell used for years while she toured the country, is being used for the transportation of wounded soldiers here. Miss Russell has loaned it for their use. Today it brought in fifty wounded men from overseas to the Letterman General Hospital for convalescence.

WILL TRY OUT NEW ONE

"Mary, Be Careful," a new comedy, will be opened by Weber and Anderson in Wilkes-Barre on Friday, after which it will play several small towns and then go into Pittsburgh. This work, it is expected, will show them what they have and, if it looks good enough, they will then take it off and hold it for next season.

GOING INTO "FROLIC"

After closing with "Jack o' Lantern," in which they are now appearing, the Six Brown Brothers are scheduled to open in the Ziegfeld "Midnight Frolic." Their appearance will be brought about under an arrangement Ziegfeld now has with Charles Dillingham.

TO USE FIVE RINGS

It is reported that the Ringling Brothers-Barnum-Bailey Circus will use five, instead of the regulation three, rings when it leaves the Garden and starts out under canvas next week. The show is using three rings and four platforms at the Garden.

FINAL BENEFIT SET FOR MAY 16th

The final benefit of the regular series given by the Actors' Fund has been set for May 16th at the Colonial Theatre, Boston. This performance was to have been held April 25th, but was postponed on account of the Liberty Loan drive.

VAUDEVILLE

PANTAGES ACTS TO OPEN IN DETROIT

CHANGE EFFECTIVE JUNE 1ST

The Pantages Circuit will change its present routing arrangements on June 1, all acts engaged to open on the Pantages time on and after that date, starting at the Regent Theatre, Detroit, instead of the Pantages house in Minneapolis as at present.

The Pantages acts will go from Detroit to Chicago, where they will play three days at the People's Theatre and split the week with St. Louis. The acts will then be routed to Minneapolis, from which point they will proceed to the coast.

One of the reasons for the changing about of the present Pantages routing plan is that a round trip ticket can be purchased from St. Louis to the coast and return for $152.75, which is considerably cheaper than the rate from Chicago to the coast and return. Following their closing at Kansas City, the Pan acts will play the Texas and Oklahoma time in the southwest, closing at Dallas.

The above plan was decided upon at a conference held by Pantages and his booking chiefs in Chicago last week, and will remain in effect for at least a year, or until such time as the new house that Pantages is building in Toronto is finished. When the Toronto house is ready the Pantages acts will open there.

CHANGES IN LOCAL BILLS

Montgomery and Allen are out of the Royal bill for the week and have been replaced by Felix Adler.

Willie Solar injured his leg on the stage at the Palace on Monday afternoon and was compelled to leave the bill. Ben Bernie replaced him, doubling at the Riverside.

Helen Ware was taken ill after the afternoon show at the Riverside and was compelled to cancel the rest of the week. Later, her physician phoned the theatre that her entire route would have to be cancelled, as she was seriously ill. Norton and Lee replaced her at the Monday night performance, but another act will doubtless be secured to play the balance of the week.

Watts and Hawley are out of the Alhambra on account of Watts' illness. No one replaced them.

NAZARRO AND UNGER SPLIT

Nat Nazarro and Sol Unger, booking agents in the Strand Theatre building, dissolved partnership last week, the dissolution becoming effective May 1.

Nazarro and Unger have been in partnership for the last six months, and their dissolution at this time is due, they declare, to an insufficiency of business for both under the existing arrangement. They are parting on the best of terms, Nazarro retaining the offices heretofore occupied by the firm, and Unger establishing offices for himself in another part of the building.

OPEN NEW ALBEE THEATRE

PROVIDENCE, R. I., April 14.—The following is the bill for the opening of the new E. F. Albee Theatre next Monday: Mme. Marguerita Sylva, Cressy and Dayne, Four Mortons, Walter C. Kelly, Ivan Bankoff and Company, Seven Bracks, Newton Alexander and the Lightner Girls, and Libonati.

WANT BELLE BAKER IN FILMS

Belle Baker is negotiating with a well known motion picture producing company for an early appearance in the films.

DISAGREE OVER CHINK SONG

Newhoff and Phelps filed a complaint against George Whiting and Sadie Burt last week, claiming that Whiting is singing a Chinese number, which, they allege, is a direct infringement on a song written by W. B. Friedlander, the exclusive performing rights of which they (Newhoff and Phelps) control. The song is a part of an act originally written by Friedlander for Whiting and Burt, and done by them for several weeks. Whiting and Burt turned back the act to Friedlander about six months ago, and shortly after Friendlander sold or leased the specialty to Newhoff and Phelps.

In order to straighten out the dispute that has arisen over the song, the N. V. A. has asked Whiting to submit the words and music of the number he is now using to the complaint board, so that a comparison of the two songs may be made and a decision arrived at.

CHARGE LEWIS WITH LIFTING

Laurie and Bronson have filed a complaint with the N. V. A. against Syd. Lewis, in which the team alleges that Lewis is infringing on the copyrighted title of their act, "Let 'Er Go." Laurie and Bronson further assert that Lewis is using the expression, "Let 'Er Go," several times in his act. Inasmuch as they claim to have been professionally identified with the use of the remark since they entered vaudeville, eight or ten years ago, they have requested the N. V. A. to ask Lewis to cut it out hereafter. The Complaint Board is conducting an investigation.

DARLING'S DOG DISAPPEARS

Al Darling, manager of the Royal, lost his favorite bull pup last week, the canine having mysteriously disappeared from the lobby during intermission. Although Darling has enlisted the aid of half of the population of the Bronx, the whereabouts of the missing pup still remain an unsolvable mystery. Arthur White, the Keith emergency manager, was bitten by the Darling blue ribbon winner the day before the dog pulled the disappearing stunt.

SAIL FOR SOUTH AMERICA

Burt Shephard, the Australian whip king, with his wife, sailed April 12 on the S.S. *Vestris* for Buenos Aires, where they will stay six months, after which they will play for three months at the Circus Parish in Madrid, Spain. From there they will go to Paris to play under the management of Rafael Beretta at the Folies Bergere for two months. Richard Pitrot secured the contracts for them.

TOM SWIFT ILL

Tom Swift and Mary Kelly opened at Proctor's, Yonkers, last Monday with a new act that they intended to break in for a metropolitan showing this week, but were forced to quit the bill after the Tuesday matinee owing to an attack of illness suffered by Swift.

ORPHEUM HANDS OUT ROUTES

The Orpheum Circuit routed a few more acts over the time for next season this week. Pianoville opens at the Orpheum, San Francisco, Sept. 7; the Three Jahns at the Majestic, Chicago, June 22, and Morris and Campbell at the Majestic, Chicago, June 15.

DEVLIN SUSPENDED BY N. V. A.

James J. Devlin was suspended last week by the National Vaudeville Artists. His suspension was brought about, according to an official of the N. V. A., for "conduct unbecoming a member of the organization."

BERT WALTON HAS NEW ACT

Bert Walton, formerly of Walton and Francis, will open with a new act April 28 at the Greeley Square and American theatres.

SUN TO HAVE FOUR NEW HOUSES

TO BE READY IN SEPTEMBER

Springfield, Ohio, April 11.—Four new theatres will be opened by Gus Sun when the new vaudeville season starts in September, it has been announced here.

The first one will be built in this city, and will involve an expenditure of $150,000. C. Howard Crane, of Detroit, well known as a theatrical architect, is supervising construction of the house, which is now under way. Associated with him in the erection of the new theatre is William Fuller, of this city, acting in the capacity of construction engineer. The seating capacity of the house will be 1,500, of which 1,000 will be in the orchestra.

The Orpheum, in Lima, Ohio, now on the Sun circuit, will be torn down during the Summer, and, in place of it, a new theatre will be erected. It will occupy, in addition to the ground on which the Orpheum now stands, adjacent property, which will make it possible to build a larger and more modern structure, that will seat 1,000.

The Hippodrome, Huntington, West Virginia, recently destroyed by fire, and booked by the Sun office is being rebuilt. The size of this house will not be increased, but it will be built somewhat differently, so as to be more up to date.

George Shafer's Victoria, Wheeling, West Virginia, is being remodelled so that its seating capacity will be increased by 500. Shows will be presented there until June 1, when the new and old structures will be joined together.

NEW SISTER ACT FORMED

Madeline Clark and Frances Summer have formed a partnership and will appear on Big Time in a sister act. Miss Summer returned some time ago from Europe, where she had spent seven years in musical conservatories. Miss Clark will handle the comedy. A novelty in the act is a barnyard number with special costumes. Frank Folsom has supplied the patter.

LIEUT. METCALF TO ENTER VAUDE

Lieut. Earl Metcalfe, who served with distinction in France during the war with the "Fighting Sixty-ninth," is to be featured in a new vaudeville production that Joe Hart will shortly place in rehearsal. Anthony Kelly wrote the act, which is a travesty on the exaggerated drama of the currently popular movie serials. The playlet calls for a supporting cast of five.

SAUBER HAS BICYCLE ACT

Harry Fisher and his Cycling Models, who appeared last season in burlesque with the "Hello, Girls" show, is rehearsing a new bicycle-musical act with which he is scheduled to open in vaudeville the latter part of this week. There will be seven girls in the act, which is owned and booked by Harry Sauber.

GOING TO MEXICO

Contracts were closed last week by Roelin and Richards for Shirley Sherman and Her Five Jass Beauxs to play a ten weeks' engagement in Merida, Yucatan, Mexico, for the Compania Internacional de Variedadas. The act will sail from New York Saturday.

MASON & COLE OPEN IN NEW ACT

Mason and Cole open on the Loew time this week with a new act entitled "Just for a Kiss." The team will play the Fulton, Brooklyn, the last half of the week. Tommy Curran arranged the booking.

RESUME REHEARSAL OF ACT

Grace Sibyl Meehan, who, up till about a week ago, had had in rehearsal an act by herself entitled "The Doctor of Brooklyn," and was taken ill with influenza, has resumed work on the playlet. There have been two changes in the cast, however, Agnes Earl has replaced Florence Stewart and Miss Copes has taken the place of Alice Irwin. J. McCormick Beeten remains with the act. The offering has not been presented in this country as yet, but has been seen in Great Britain and Canada.

FRITKINS DANCERS REHEARSING

Fritkin's Dancers, a new song and dance review, is now in rehearsal at the Amsterdam Opera House. Included in the cast are Boris Fritkin, Igor Buckdonoff, Leo Fritkovski, Ivan Zelmanoff, Ivan Orloff, Anna Fritkovski, Maria Velnova, Elsie Perlovska, Viola Fedrova and Maluta Netchiova. The act carries special costumes and settings and includes both classic and modern dancing. Sessue Phillipoff is the conductor.

RUTH ST. DENIS HAS PLAY

BERKELEY, Cal., April 10.—Ruth St. Denis will appear on the speaking stage for the first time in her career, in August. She will be seen in a biblical play called "Merriem," written by Constant and Maxwell Armfield. It will be presented at the Greek theatre of the University of California. Miss St. Denis is at present touring vaudeville with her husband, Ted Shawn, in a dancing act.

HENDERSON'S RE-OPENS MAY 26

Henderson's Theatre, Coney Island, will re-open for the season on Monday, May 26. The house will play about the same grade of vaudeville show as has been its custom in past seasons. The Keith Exchange will furnish the acts, as heretofore. The Henderson restaurant, adjourning the theatre, will re-open on April 19. The restaurant will not maintain a cabaret entertainment this season.

LA MONT HANDLING CURTIS ACT

Bert La Mont has taken Sam Curtis' school act under his managerial wing. Curtis was the first to stage a school act for vaudeville, ante-dating the Avon Comedy Four and the various Gus Edwards schoolroom productions by several years. La Mont will scenically refit the Curtis turn and send it out over the pop circuits with Sam Curtis featured.

MIDGETS PRECEDED BY FILM

A hundred-foot motion picture, showing the Singer Midgets traveling, their domestic life, etc., is being utilized to herald the coming of the act in each of the local Proctor houses. An announcer appears between acts every day in each Proctor house and gives a little talk about the midgets and their forthcoming engagement.

ELABORATE "TOO MUCH MARRIED"

Billy Grady has called off the current bookings of "Too Much Married," a musical production carrying twelve people which has been playing around New York for the last four weeks. He will elaborate the act a bit and replace one of the principals before the production re-opens again at the Alhambra on April 21.

TEAMS LEAVE TINNEY SHOW

The Leightons, and Boyle and Brazil, closed with Frank Tinney's "Atta Boy" show when the attraction finished its run in Chicago last Saturday. Both teams have received routes on the Keith time that will keep them busy in the middle west for several weeks. "Atta Boy" is playing in Louisville this week.

RUSSELL LEAVES FLATBUSH

Walter Russell, treasurer of the Flatbush Theatre for the last three years, resigned last week. E. Shellenberger is the new treasurer.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on page 10)

PALACE

Music of the better class is a feature at the Palace this week, for there are two prima donnas on the bill. Phyllis Neilson Terry, the English actress-singer, is in the first half, and Yvette Rugel in the last. If some means could but be found to combine the talents of these two sopranos, if the luscious tonal quality and excellent enunciation of the little American could be combined with the vocal technique and singing knowledge possessed by the stately English woman, what a singer would be heard! By some peculiar trick of fate not only are the singers of exactly opposite types physically, but each one possesses to a marked degree just what the other lacks vocally to make of her a great artist.

John Regay and the Lorraine sisters, in some original dances, opened the show. Late arrivals, and there were many at the opening performance, missed the act, which deserved a later position.

Willie Solar, with his funny voice and funnier mannerisms, rendered some clever songs and finished with a dance marred by lack of space in one, where he appeared.

Una Clayton did excellently with her little sketch "Keep Smiling," in which she is supported by Herbert Griffin. Miss Clayton cleverly portrays a slavey type and made the most of her lines and situations. An actress of ability is the author-ess-actress, and her present vehicle is most acceptable.

Bernard Granville is deserving of the thanks of every vaudeville patron, for, held over for the second week, he has discarded every portion of the act shown last week and presented a brand new offering. All of his material was not only new, but untried as well, and Granville unhesitatingly put it to the test. It is a pleasure to record that the greater part of the new act scored remarkably well. A new poem called "When Your Boy Comes Back," by J. Kiern Brenan, is a gem and some new songs are excellent. "The Greatest Thing that Came from France" is a cracker jack, and "He was My Pal" and "You Don't Need Wine" are exceptional. "Friends" was rendered as an encore and Granville left with one of the hits of the bill to his credit.

Phyllis Neilson Terry closed the first part with three songs and a dramatic recitation. She did well, and her altitudinous voice with the "G" in "alt" as the climax aroused the usual enthusiasm. Miss Terry is singing a popular ballad, the effect of which was entirely lost, due to her faulty enunciation, apparent in all her selections.

Nelson and Chain opened after intermission and once more proved that audiences have poor memories. The oldest portions of their act, things seen years ago, were roundly applauded.

Yvette Rugel, with her warm, colorful voice, rich and appealing, made an excellent impression with a well selected repertoire of special and semi high-class numbers. The success with which Miss Rugel is meeting in vaudeville, in spite of her faulty vocal method and lack of knowledge of the singing art, should be an incentive for this talented girl to study.

Harry Green's new sketch "George Washington Cohen," is an excellent sequel to his former Aaron Hoffman offering and, while perhaps a little lower down the ladder of dramatic writing than the old one, is fully as humorous and will serve Green for many a season. While some few may object to a setting showing the gates of heaven, with St. Peter on guard questioning each sinner as he asks admission, the fact that there is a laugh in almost every line cannot be denied.

Walter C. Kelly, the Virginia Judge, back at the Palace after over a year's absence, did well with some new Irish stories.

Yerke's Jazarimba Orchestra, a collection of phonograph record-makers, with Eddy Wiedoft, closed the show. W. V.

RIVERSIDE

Withdrawals necessitated a complete rearrangement of the bill for the night performance. Stuart Barnes was moved down from the second half to the place originally held by Ben Bernie, who, at the evening performance, went down to the seventh position following O'Donnell and Claire.

Lady Alice's Pets, a collection of trained dogs, cats and mice, opened the show.

Libonati, the xylophonist, scored a hit in the second position with his well-rendered ragtime and popular selections.

Stuart Barnes found the third position all too easy and scored a decided hit with his clever songs and sayings. He has about the best collection of prohibition songs and sayings heard in vaudeville and these, combined with his breezy manner of putting them over, made of his act an excellent bit of entertainment.

Norton and Lee scored one of the applause hits of the bill with some finely rendered songs and excellent bits of dancing. Miss Norton was in excellent voice and rendered all her numbers with much vocal spirit. Lee has improved greatly in his work since last seen at this theatre, due doubtless to his ability to again regain the stage form which army life had taken from him.

George White and his four dancing girls closed intermission with the dance revue which has been seen recently in all the local theatres. For some unaccountable reason, the act failed to score its usual success. White's dance imitations, which are always sure fire, hardly got over in spite of the fact that White did some of his best stepping.

O'Donnell and Blair, in "The Piano Tuner," opened after intermission and easily scored the laughing hit of the show. O'Donnell's antics are screamingly funny, and his falls from the stepladder and piano brought peals of laughter from all parts of the house. O'Donnell does not make the usual mistake of comedians of his type and attempt too much, but has the act timed excellently and brings it to an abrupt end just at the right moment. "The Piano Tuner" will make the worst grouch laugh.

Ben Bernie with his syncopated violin melodies and a few stories, profited greatly by his late spot on the bill and scored one of the real hits of the show. Outside of the violin playing there isn't a great deal to the Bernie act, but he is a clever young fellow, ascertains quickly the desires of his audiences, gives them exactly what is wanted, and lets it go at that. Pleasing of manner and with a crisp style in relating his story bits, he is an entertainer of much merit.

Marie Cahill has made several changes in her act since seen at the Palace recently. One or two new songs have been added to her repertoire and the telephone conversation with the mysterious Ethel has been improved by the addition of several minutes of funny dialogue. This is really the strongest portion of her act and as Miss Cahill doubtless realized the fact long ago, she is making the most of it. A medley of old-time songs with which she was associated during her days as a musical comedy star did not get over well, due more to the failure of a large portion of the audience to recognize them rather than her singing ability. It is a long time since "Nancy Brown." "The Bamboo Tree" and "Congo Love Song" were whistled along Broadway, isn't it?

Bessye Clifford in art impressions closed the show. W. V.

KEENEY HAS TWO NEW MANAGERS

James Thoms has succeeded Walter Betts as manager of Keeney's, Brooklyn, and Charles Johnson is now the resident man at Keeney's, Newark, having been appointed to the post formerly held by Lewis Fossee.

COLONIAL

Ten acts, with pictures, constitute this week's programme and it will be necessary for the management to either curtail the running time of some of the offerings or to ring up at 2 or 8, as it was close to 6 o'clock Monday afternoon when the final curtain fell. The show was excellent in every detail with comedy and dancing predominating. The bill is advertised as an Easter festival, and a big house greeted the players.

The pictures opened and were followed by the Marino Brothers, who, at first, found difficulty in getting their apparatus started, but, after a few seconds, the principals whirled about the stage, while one propelled the motor and the other performed many hazardous tricks on the horizontal bar. The one foot hold was truly sensational.

"Sailor" Reilly delivered a budget of popular songs to the delight of all. His voice is pleasing and he surely knows the art of song delineation. The "Boulevard" number is still retained and was one of the outstanding features of his offering. The "Sailor" made the early spot an easy one and scored a tremendous hit.

Owen McGiveney undoubtedly proved a sensation with his one-man version of "Bill Sykes." The protean artist changed so quickly, at times, that the audience gasped in wonderment. Seldom, at an opening performance, do things run smoothly, and this had a tendency to hinder the work of McGiveney. He made a speech of thanks after the audience applauded loud and long.

The Four Mortons received an ovation on their entrance and laughs a-plenty were heard throughout their stay. Joe and Martha are developing fast and their performance won merited applause. The elders surely were a riot and the act is sure fire.

Stone and Kaliz presented their latest offering, but the Colonial clientele did not warm up to it, probably due to the daintiness of the "Song Romance." Kaliz appears too sure of himself, but Miss Stone worked valiantly throughout. The finish received a fairly good hand.

Bradley and Ardine followed intermission, and did extremely well with an assortment of songs and dances. Bradley has a fairly good voice, but it is of light texture. The dancing of the pair, and the beautiful wardrobe of Miss Ardine, are the features.

Jimmy Hussey, assisted by William Worsley, carried off one of the hits of the show with their soldier act. Hussey sang four "Yiddish" comedy songs, and the ballad by Worsley went big. Some of the war gags have been heard many times, but the way these boys deliver them makes laughs follow in close succession. They could have remained on view for an hour, but the time was growing late.

Alan Brooks and a company of three presented "Dollars and Sense," in which Brooks portrays the character of the bachelor who, through common sense, brings about the happiness of a husband and wife. He gave a fine performance and the balance of the cast were convincing.

Milo held them in as well as could be expected, as it was 5.30 when he appeared, and those that remained were treated to several good laughs and a ballad rendered in splendid tenor voice. The tramp comedian has inserted a few new bits that hit the mark.

Hackett and Delmar worked to a fast-moving house, and if they held a more advantageous position on the bill would have went over. But they seemed disheartened and could not put the proper spirit into their work. The act is prettily staged and the pair dance well. J. D.

ORPHEUM

There is a wealth of talent on this week's bill, but the arrangement of the numbers is not a wise one. Three dancing acts follow one another at the head of the bill, and the fourth one consists largely of a dance number. It would be advisable to shift one of the first three down to a lower spot on the programme. Georgie Price, originally slated to close, has been shifted to position number eight, and Franklyn Ardell is closing.

The La Vars, a man and woman dancing act, opened and held their own. Their closing dance, consisting of a series of whirls that left them breathless, got them a generous round of applause. They are a capable pair of steppers. There is a tendency on the part of the girl, however, to watch her feet too closely—a habit easy to remedy.

Ted Doner sang and danced his way into favor. He is possessed of a pleasing personality, presents a neat appearance and is a remarkably clever dancer. The opening bit, where he went through a flirtation "with an imaginary girl," was a novel one. A waltz, with his cane representing the imaginary partner followed, and then came an imitation of Frisco. Doner did not include the rest of the imitations that feature his act, but stopped rather abruptly.

Ivan Bankoff, assisted by a pianist and a girl, neither one of whom was billed, found the going difficult at first because of the two dancing acts that preceded his, but zealous efforts and the excellent way in which the trio worked helped ring up a big hit. The girl is an excellent toe dancer, and deserves to have her name in the programme.

James Watts, ably assisted by Rex Storey, scored solidly with a travesty. Watt's impersonation of an Englishwoman drew laugh after laugh, and the dance farce had the crowd giggling with mirth.

Gus Van and Joe Schenck, now in their second week at this house, duplicated their hit of last week, singing a different repertoire of special and published numbers. They are one of the best singing teams in vaudeville, and their performance is always a delightful one. Gus and Joe are in a class by themselves.

"A Rainbow Cocktail," a splendidly staged musical playlet with a cast of eight, seven girls and a man, went on after a delay that made the crowd impatient. Walter Lawrence played the leading role—that of the wizard—and Elmer Chapman directed from the orchestra. The turn will be fully reviewed under "New Acts."

Bert Williams came in for a rousing reception and worked in his usual clever manner. Williams is one of the best, if not the best, comedians now on the variety stage. He tells his stories and renders his songs in a quiet, dignified way, that is very humorous. The poker pantomime at the finish is an excellent bit of acting, and a new blues number is just suited for his style. For an encore, and in response to a special request, he sang his old hit, "I Never Did Nothin' for No One," and would have had to take several more encores had he not begged off.

Georgie Price, assisted by Henri Young at the piano, was another performer to join the hit class. The offering includes imitations of Eddie Foy, Eddie Leonard, Raymond Hitchcock, Al Jolson, George M. Cohan, Fannie Brice, Jimmy Hussey and Belle Baker. The latter two were worked in as encores, as were imitations of Pat Rooney and George White. Price would do well to drop one or two of the impersonations, as they are not faithful.

Franklyn Ardell, assisted by Marjorie Sheldon, closed the show and kept the crowd glued to the seats. An earlier spot would have been much better for him, but even in the difficult position, he registered heavily. I. S.

VAUDEVILLE

FIFTH AVENUE

Mabel Burke opened with an animated song and, as usual, came in for a big reception.

Frank and Milt Britton, styled jazz hounds, lived up to their billing, rendering a series of jazzy melodies. They opened working upon xylophones. After a medley, which was fairly well played, one took a trombone and the other a cornet and they proceeded to blow out some more lively tunes. The audience took to their work and applauded them heartily, the boys ringing up a big hit in spite of their early position on the bill. They took an encore.

Mana Gray sang a repertoire of Scotch character numbers in fine fashion. She has an excellent voice and a pleasing personality. She lingered a bit too long on this occasion, however. It would be well for her to try to vary her offering somewhat, for, in spite of the clever rendition of her numbers, there is an evident lack of speed. Her opening comedy song turned out to be a clever one and, of the rest, a ballad stood out. The latter selection was a gem and the best one she offered. One or two other light numbers were also liked.

Hayward and Stafford, a man and girl, offered a little skit that, for the main part, consisted of a series of puns built around the word chicken. Most of the material is old, but has been rehashed. The turn carries a pretty setting, and a novel feature is the flashing of a number of slides upon the screen, prior to the appearance of the performers. With their present material, however, they will find the going rough.

Weston and Eline, a man and woman combination, presented a little skit that consisted mainly of a travesty on a young couple in an inexpensive cafe. It was somewhat overdrawn, but drew a goodly number of laughs, nevertheless. There are one or two gags that should be dropped.

Two comedy songs are included and they are put over with a punch. A bit of shimmy dancing is worked for comedy purposes. It hits its mark.

The Dooleys, Bill and Jed, rode out on unicycles, sang a little ditty and scored from the start. The turn includes almost everything—some singing, talking, rope-spinning and slap-stick comedy. Following the opening bit, they donned Chinese costumes and did a song and dance. Then came the work with the lariat, accompanied by a line of patter. A few stories by Jed Dooley were followed by an impersonation of Bernard Granville by Bill. Jed did some work on the saxophone, drawing some laughs with a bit of talk. The Oriental travesty, although similar bits have been seen at this house recently, went well at the finish.

Staley and Bierbeck, two men and a girl, one of the trio not being billed, offered a novel musical act that was well received. At the rise of the curtain, the interior of a blacksmith shop is seen. Three men, for the girl wears male attire at the start, are seen at work on what apparently are wheels. They turn out to be musical instruments—xylophones in different form. A number of tunes are rendered upon these and then comes some work on other instruments, concealed on what are apparently anvils. By an electrical device, sparks are produced by striking these. There is a quick change, both in costume and in the stage settings, and later on a second change, back to the original scene. The offering should be able to hold its own anywhere.

Frank Fay scored the hit of the bill with his talking and singing. He responded readily to the call for encores and made a decided impression.

Trovilla, Seal and Girlie, a man, woman and seal, did a number of aquatic stunts and held the crowd in well. One of the features was the length of time during which the man stood under water.

I. S.

VAUDEVILLE REVIEWS

(Continued from page 9)

ALHAMBRA

An All-Favorites Bill is on at this theatre and, despite the Jewish holiday, the house was very well filled. Whiting and Burt were shoved up into the first half, and Chuck Riesner down to the second section.

Erford's Whirling Sensation opened with a dandy aerial offering that started the show at a good pace. Erford works with two pretty girls in white wigs who put over some sensational iron-jaw work and feats on whirling ladders. The act does not lack for thrills and holds interest.

Crosby's Corners was in the second spot, as Watts and Hawley were out of the bill. The company has not made any noticeable changes in the offering and would do well to get a newer variety of popular songs. The band does its work well, however, with the material it has and took a big hand. The eccentric dance of one of the members of the company was well done.

Ida May Chadwick and "Dad," although they followed a "rube" act, did not have any trouble, and took the house by storm. They received an ovation on their entrance and were not permitted to leave until Miss Chadwick begged off. They started with the old post office scene, with Dad putting in the comedy. Ida May put her "show girls" stuff over well and, with her "hick" numbers, scored her usual big hit. Dad did his dancing well and put over some extempore comedy at the expense of one of the ladies in a loge.

George Whiting and Sadie Burt were also fresh in the memories of the patrons here, as was shown by the applause they received at the opening of the act. Miss Burt's personality is the kind that will make a hit with any one. The "Sleepy-head" number is a dandy. Whiting put over his numbers in his pleasing manner, and they were compelled to take an encore for which they rendered one of their last season's numbers.

Mlle. Dazie and company, assisted by M. Constantin Kobeleff and Ed. Janis, closed the first half with their dance offering. Mlle. Dazie is undoubtedly one of the best toe dancers in vaudeville, and her jazz toe number is a pleasing novelty. The four girls do their work capably, and Kobeleff and Janis are in every way assets to the act.

Chuck Riesner opened the second half with a jazz song that is supposed to be inspired by Frisco. His billing is "The Cheerful Pessimist," and in his patter he lived up to it. He described the daily routine of a millionaire in a manner that almost makes one desire to be poverty-stricken and avoid the poor millionaire's fate. Chuck has a silly laugh which he inserts in his monologue a bit too often.

Ruby Norton and Sammy Lee made their usual hit with their dancing and singing. It is a pleasure to watch an artist like Lee. Miss Norton also rendered her numbers well and, as a team, they size up excellently.

Lillian Shaw still opens with an Italian number, but this time she used a popular "shimmy" song, made over to suit the character. She offered her "bride" and "baby carriage" numbers and kept the house laughing all through her offering.

Howard's spectacle had the lateness of the hour to their disadvantage, but held the house fairly well with their animal offering.

G. J. H.

THREE ACT SPLITS

Charles E. Dunbar, formerly of Green, McHenry and Deane, is now doing a single act. Homer Deane has retired from the business and is devoting his entire time to the operation of a flat building, which he recently purchased in Chicago.

ROYAL

The effect of the Jewish holidays was noticeable in this house Monday afternoon. Generally, the theatre is crowded to capacity, but there were many empty seats Monday.

The bill dragged for most of the first half, but speeded up toward the end.

The Pederson Brothers opened with a good aerial act. The work of the boys, especially the one made up as a clown, contains thrills. A feature of the act is a jump in mid-air by the clown, who catches himself by his feet on a perpendicular bar and slides down without the of his hands.

William Cutty did not have any difficulty in the second spot with his offering, billed as "Symphonic Minstrel." He started on the piano with a medley of classical and popular songs, very well played. He followed them with a few Irish stories, some of which were good and others ordinary. A prohibition song went well and a piano selection from Chopin sent him off to a fair hand.

Mack and Vincent have material of a pleasing variety, but were handicapped by the failure of their trunks to appear and had to work in street clothes. Mack started the offering with patter which contained a number of stories. He could easily utilize some new ones for this part of the act. On Miss Vincent's appearance, some more gags were put over, and a number of songs, delivered nicely, completed the offering.

Moss and Fry have a number of new foolish questions, among them being "What Killed the Dead Sea?" The house could not get enough of this clever pair's patter.

Louise Dresser and Jack Gardner took a big hand. The opening bit, showing how they came to play together, is cleverly presented. Miss Dresser's numbers were delivered nicely and Gardner's singing is exceptionally good. One of his numbers, about the ghost of John Barleycorn, went over for one of the biggest hands of the offering. A number of their old songs sent them off to a dandy finish.

Fred Allen started a fast pace for the second half with his "nut" offering. Allen has some exceptionally good material and handles it in a manner that is sure to be a laughing hit on any bill. His ventriloquist burlesque is cleverly done, and his applause gags great stuff. He tells a story during the beginning of his act and in the latter half, if any one enters while he is doing a juggling stunt, he immediately drops it and starts to tell the story again for the benefit of the newcomer.

Felix Adler, assisted by Frances A. Ross, followed with another style of "nut" comedy and, in spite of the success of the previous offering took one of the biggest hands of the bill. The "I Know Them All" bit, in which he satirizes a vaudeville bill, is old, but as handled by Adler, is a dandy burlesque.

"Not Yet, Marie," a musical tab with eight girls, two female leads and three men, held the house better than any act seen here in a long time in closing position. Some of the costumes and scenes are rather startling, as are a few of the lines, which should be changed. Otherwise, the offering is fairly well presented and is one that will please.

G. J. H.

27th BAND POSTPONES TOUR

The jazz band composed of members of the 27th Division, that started on a vaudeville tour under the direction of Charley Potsdam and Walter Plimmer, a couple of weeks ago, has called off all of their bookings for the present, and will not resume until all of the band has been mustered out.

MAJESTIC

(Chicago)

Will Ferry opened the matinee with a gorgeous display of scenery in which he performs many difficult feats of contortion.

Susan Tompkins proved a rare morsel in the program, rendering classical selections upon the violin that proved refreshing. She displayed rare technique.

Sheila Terry, in "Three's a Crowd," scored the first hit.

Keeney and Nobody rendered meritoriously blackface comedy of the clear water type. He supplied laughter almost continually.

Charley Grapewin and Anna Chance enacted a comedy sketch, "Jed's Vacation." It is on the order of their former vehicle, "Poughkeepsie," and carries a theme which is funny and interesting.

Bille Burke's "Tango Shoes" was a screaming innovation from beginning to end. It registered continual laughter and ended with boisterous applause.

Leon and Mayfield were the second choice of the Monday matineers. They sang songs in the manner that only they themselves can sing. Leon and Mayfield are refreshing, artistic and always welcome in Chicago.

Leo Beers and his piano-song storiettes found many admirers and he was heartily applauded.

The Littlejohns closed with a flashy display of juggling that held the greater portion of the audience.

H. F. R.

McVICKERS

(Chicago)

Busse's Dogs, with a clever display of canine intelligence, opened the program with a routine of tricks which proved very enjoyable.

Patrick and Otto, a two-man, Hebrew-comedy talking turn, supplied much laughter. Their army conversation is timely and very funny.

The Cavana Duo offered a wire-walking act that contained action throughout.

Malcolm and Lamarr, a sister team, displayed ability with piano playing and singing. Both proved themselves worthy of the applause received.

Quigley and Fitzgerald, two men, offered talking and dancing that hit home instantly.

Wolf Stewart and company offered a sketch which failed to score much of an impression. The only real interesting bit was the girl's dancing. She is ripe for single entry into vaudeville.

Frank Morrell, with his cultivated and pleasing voice, scored the honors of the program. The applause was instantaneous and riotous throughout his entire offering.

The Advance Trio, with saxophone and violin playing, proved a rather weak closing number, the greater portion of the house leaving before the act had concluded.

H. F. R.

SONGWRITERS TO PLAY SERIES

The Actors and Songwriters will play a series of seven games, it was announced on Sunday evening, following the game at the Polo Grounds. The first game of the series will be played at Ebbets Field, Brooklyn, shortly, and will be followed by contests at Troy, N. Y.; Marrison Field, Harrison, N. J., Boston and Philadelphia.

KEEFE RETURNS FROM CHICAGO

Walter Keefe, New York representative for the Pantages Circuit, returned from Chicago on Monday, where he held a four days' conference with Alex Pantages on future plans for the circuit, embracing the building of several new houses.

A PARTY FOR TOMMIE GRAY

Friends of Tommie Gray, recently returned from Over Seas, are planning a dinner and reception to be given in his honor on Saturday night of this week.

VAUDEVILLE

"A RAINBOW COCKTAIL"

Theatre—*Orpheum.*
Style—*Musical playlet.*
Time—*Twenty minutes.*
Setting—*Special.*

"A Rainbow Cocktail" is a sort of miniature extravaganza. It is gorgeously costumed, splendidly staged and a pleasing offering. Hassard Short, and Kenneth and Roy Webb have provided some good musical numbers, and, while the plot is of little importance, the way in which it is put on will keep the offering in the public eye. Walter Lawrence, who is featured, does some good work, although his singing is not all that could be desired. He has the role of a wizard and is assisted by Evangeline Murray, Albertina Manson, Jean Pousique, Marie Mills, Helen Crewe, Victoria Wynne and Emily Fitzgerald, respectively, in the roles of Floradora, the first, second and third little maid, Piff Paff Pouff, the merry widow, and Pousse Cafe, while Elmer Chapman is carried along as a special conductor.

The curtain rises while the wizard is brewing a mystic potion in a cauldron suspended from a tripod. He wears a dark gown and high pointed hat, while a red spot plays on him. He delivers a few lines telling what a wonderful wizard he is and then come his customers, an old nun, who would like to be young once more, three maids, Piff Paff Pouff and Floradora. The three maids do a song ensemble, and musical numbers are provided by each of the other female members of the company.

The wizard makes up another marvelous potion, gives each one of them youth and also transforms himself. But then comes the demand that they pay his price. He orders them to go and bring troubles, inconstancy, jealousy, passion, etc., into the world. Pousse Cafe then makes her appearance and does a song and dance. The rest of the offering is a display of costumes, all joining in the final tableau. There is a closing song and a bit of dancing. The finish is a brilliant spectacle, in which all, beautifully attired, join. It is sure to score.

I. S.

MONAHAN AND CO.

Theatre—*Eighty-first Street.*
Style—*Skating.*
Time—*Twelve minutes.*
Setting—*Full stage.*

Monahan, assisted by a pretty blonde, has turned out a neat skating act that will look well on any bill.

Monahan started with an exhibition of a few stunts. He had a small red electric light attached to each toe and, as he skated round, a number of electric light stands, operated by strings, moved slowly on the mat, giving a dandy effect to the stunts. He then skated in and out among the stands, doing the feat blindfolded. After walking on a barrel, with the skates on, the young lady, acting like an automaton, went through a few dances on skates with him.

G. J. H.

BILL AND BERTHA MORRIS

Theatre—*Proctor's 125th St.*
Style—*Black-face.*
Time—*Fourteen minutes.*
Setting—*In one.*

The man of the team works in black-face make-up and the woman as a creole.

They start with a fast jazz number, delivered in good voice on the part of both. A comedy number by Bill Morris was well delivered and brought some laughter. The patter which ensued between the two could be improved upon in spots. An impersonation of an old negro Civil War veteran by Morris and a song and dance by the two completed the offering.

The numbers are fairly well rendered and the team will have easy going on the small time.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on page 12)

ERMALOFF AND GERMONT

Theatre—*Proctor's 125th St.*
Style—*Singing and talking.*
Time—*Fourteen minutes.*
Setting—*In one.*

The lady member of this team started the offering by entering without any introduction from the orchestra, seating herself at the piano and breaking into an opera selection, in which the male member joined, off-stage.

After another number by the lady, the man entered and started a conversation with her that could be heard only in the first row. As the house was beginning to get nervous, the man suddenly began to sing a "peace" number. Both are the possessors of good voices, which can be heard only when they sing.

After his number, it seemed they hadn't settled the subject of their former discussion, for they again took up the private confab. This time they spoke a bit louder and could be heard in the first three rows. The conversation seemed to be funny, as three people snickered, and almost drowned out the yawns of boredom from the rest of the house. Again they ended it with a song, this time a waltz number, which closed the act.

Both are good singers, but if they have a stock of clever patter it is a mystery why they do not allow the audience to get in on a laugh. After the pair learn to speak loud enough, they may be booked on the small time.

G. J. H.

SAMSTED AND MARION

Theatre—*Eighty-first St.*
Style—*Strong man.*
Time—*Fourteen minutes.*
Setting—*Box.*

This act, billed as "The Bachelor's Vision," opens with a man seated in his apartment, reading of a beautiful girl who wants to marry a physically perfect fellow. The lights are then dimmed and she appears on a platform after a curtain drop has parted. She sings a ballad, the curtains close, lights go on and the man exhibits his fine physical form through poses. She then comes on stage and he lifts and twirls her around with amazing ease. For the close, he is again shown at the table reading, the whole routine evidently having been a dream.

During the turn the strong man lets the audience in on his system of building muscles and does a few simple exercises, advising persons out front to try them every morning. The patter contains comedy.

The act is very entertaining and the pair have given it novelty through the introduction of the vision. It is a good turn for the better small time houses.

J. L.

CHAS. EDENBURG

Theatre—*Proctor's 125th St.*
Style—*Acrobatic.*
Time—*Twelve minutes.*
Setting—*In two.*

Edenburg started his upside-down offering by balancing himself on two shaky chairs with his hands and the chairs on two legs. The rest of his offering consisted of stunts while walking on his hands, eating, smoking and reading while on his head, and a dandy finishing stunt of standing on his head on a revolving stool and turning himself by the muscles of his neck only.

The act is a good opener or closing number for the small time.

G. J. H.

Mme. Chilson Ohrman will sail for Europe on July 11, where she will spend the Summer studying.

JA DA TRIO

Theatre—*Proctor's 23rd St.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

The Ja Da Trio, composed of three sailors recently discharged from service, and headed by Bob Carleton, who wrote "Ja Da," are doing a singing act in vaudeville that should soon land them on better time. They wear their uniforms, but do not need them to score a success. They also sing well, have selected a number of jazzy melodies that enable them to make the best of their ability and have a singing offering that meets all of the requirements of an act of this sort.

There is also an evidence of vim, vigor and vitality in their work that will make them favorites almost anywhere. It would be a good idea to let the audience know at the start that Carleton is the author of "Ja Da" instead of just announcing it casually during the proceedings. Song writers are always popular. The boys should take advantage of the fact that they have a song writer among them. As it is, the turn is sure fire.

They started with a jazzy song, with Carleton at the piano and got off to a good start. A tenor solo, a "cry" ballad, was fairly well done. A comedy number by one of the trio in an eccentric costume, was followed by the "Ja Da" song and the usual business. The closing song, another comedy number, was put across with a punch by the trio, who whooped it up furiously.

I. S.

HAYDN AND EITELLE

Theatre—*Mt. Vernon.*
Style—*Musical and Singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

This team opened with a dance by Haydn and a violin accompaniment by Miss Eitelle which sent them off to a fast start. A violin solo by the young lady followed and showed good ability on that instrument. A "drunk" number by Tommy, while the lady played her instrument, was put over in fine style and brought a good many laughs.

Haydn then gave an Englishman's impression of a baseball game which he witnessed, delivering the number in a green checked golfing costume. He makes a corking English comedian and the number is good for a laugh on any bill. An eccentric dance by Haydn, while Miss Eitelle again accompanied on the violin, netted them an encore which they filled by both playing the violin. While Haydn may be a good violinist, he did not show it in the closing number, as he played the instrument in the position of a 'cello. It would be good for comedy purposes, but, as an exhibition of music, should be omitted. Or, if he really can play, he should place the instrument correctly.

G. J. H.

JOHN OLMS AND CO.

Theatre—*Proctor's 125th Street.*
Style—*Magicians.*
Time—*Fourteen minutes.*
Setting—*Full stage.*

John Olms, assisted by Nellie Fuller, put over a clean magician's offering that should get plenty of bookings on the better class of small time houses. His apparatus and stunts contain a lot of new features. The tricks are neatly done and prove the old "hand is quicker than the eye" maxim.

One of bis stunts is taking blue confetti in one pitcher and white in another and pouring coffee and milk out of them into cups and then changing the liquids back to their original paper forms.

G. J. H.

CAMPBELL SAXO FIVE

Theatre—*Proctor's 125th St.*
Style—*Musical.*
Time—*Fourteen minutes.*
Setting—*In one.*

This act was originally billed as the Campbell Saxo Five, but only four went on, so that there was either a mistake in the billing, or one of the performers, for some reason or other, was absent.

Three men, one of them in blackface and wearing a wop costume, and a woman who, in addition to playing the saxophone, performed upon the piano, are included in the offering. There is a bit of pantomime at the beginning included, for some inexplicable reason. It could just as well be omitted. The rest of the offering, consisting of a number of tunes played upon saxophones, is fairly well done, but there is not sufficient variety and the melodies selected are not all suitable for the act.

At the start, two men are seated at a table, playing cards. Some remarks are hurled forth from the wings in wop dialect, and then a man in blackface makes his appearance. The bit is very much like one used by Fenton and Fields. Following some patter, the three men then played a medley of jazz tunes upon saxophones, while the woman member tickled the ivories. The woman then sang an old fashioned song that was fairly well liked. They followed with a medley of songs, all using saxophones with occasional flourishes by the member of the quartet in blackface for comedy effects.

I. S.

BALDWIN, BLAIR & CO.

Theatre—*Proctor's 125th St.*
Style—*Bedroom playlet.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

Baldwin, Blair and Company, a man and two women, have an act which is neither well written nor acted. The theme is an old one, although worked out in a slightly different manner. It appears to be due for a stay on the small time.

A man, in a hotel, enters the wrong room. After he removes his trousers and tosses them out to an attendant for pressing, and turns on the light, he suddenly discovers a girl asleep on the bed. She wakes up, emits a scream, and he hastily switches the light off. There is some dialogue and some comedy provided by having the girl see a mouse running across the floor.

The young man then dons one of the young lady's petticoats and they become friendly. Her chaperon, in the next room, later enters and there is a general mix-up. Some more talking and bits of business constitute the rest of the turn.

At the finish the man announces calmly that he is to marry the girl, and that fate sent him to her room. The chaperon concludes with the remark, "Why didn't fate send him to my room?"

I. S.

CAMPBELL AND CAMPBELL

Theatre—*Proctor's 125th St.*
Style—*Violin and comedy.*
Time—*Fourteen minutes.*
Setting—*In one.*

This brother and sister act is a fast violin offering that will go good in the better class of small time houses.

After they get acquainted through one breaking the other's violin, the girl put over some comedy playing. The patter between the two, containing musical terms, is clever, but did not get over very well here. After a few jazz numbers by the duo, they rendered an impersonation of a "rube" teacher with a city girl for a pupil. In this part they put over some jazz and a dance that was nicely executed. The act is one that pleases.

G. J. H.

VAUDEVILLE

REVUE COMIQUE

Theatre—*Harlem Opera House.*
Style—*Musical tab.*
Time—*Sixteen minutes.*
Setting—*Three (special).*

Five girls, passably good looking, and two men, constitute this offering. The numbers are all presented in minstrel show style, the company sitting in a semi-circle and each number being announced. The two men work in Pierrot make-up but wear black tuxedo suits.

The girls all sit in front of screens with the men at either end. After the opening comedy and songs, one of the girls played a violin solo, proving herself the possessor of ability on the instrument. A dance by one of the men and one girl was fairly well done. Another of the girls rendered a vocal solo, and, while she really has a good voice, she makes a mistake in continually trilling, for while such vocal pyrotechnics may be all right for operatic singing, they certainly do not go well with the type of song she uses. The men sprang a few comedy remarks while she was singing which could not be heard, however, beyond the first few rows.

While the two were singing, the girls went back of the screens and undressed and dressed again in full view of the audience, and it is doubtful if that part of the program is in good taste.

An eccentric dance by one of the men and a song by the company sent the act off to a good finish. While it would not do for big time, it will go very well in the better class of small-time houses.

G. J. H.

McLAIN, GATES & CO.

Theatre—*Proctor's 58th St.*
Style—*Comedy sketch.*
Time—*Fourteen minutes.*
Setting—*Full stage and one.*

McLain, Gates and Company have an interesting little sketch which is ably presented by a man and woman. There is plenty of humor, a bit of pathos and a novel finish which may not be liked. At the end the man announces that the author did not know just how to finish the playlet, so that it had to be terminated abruptly. This is probably not far from the truth, for the story was rapidly approaching a tragic climax which would have made it a poor vehicle for a vaudeville team.

Jimmy enters the home of his girl, explaining that he has just purchased new clothes, a house and lot on the installment plan, and will marry her shortly. He keeps on telling her how he has changed for the better since she last saw him, and paints a picture of their life together as he sees it. She is constantly trying to tell him something, but he refuses to allow her to speak. Finally, it is explained that she is engaged to another man. There is a pathetic moment and Jimmy tries to take the news with a smile.

At this point stage hands begin to remove the scenery and they are left without a setting. They come forward and a drop is lowered in one, whereupon the man delivers a short talk and they concluded with a song.

I. S.

DAN LOZIER

Theatre—*Proctor's 125th St.*
Style—*Bone solo.*
Time—*Twelve minutes.*
Setting—*In one.*

Dan Lozier uses the clappers to advantage and if his other work were up to the same standard, he would be assured of booking over one of the small time circuits. The rest of the act, however, is not up to par.

Lozier in his talking failed to bring out the point of his story and his singing also left much to be desired. The latter consisted of two parodies on a song that was popular some years ago, and in addition to their age they lacked cleverness.

I. S.

NEW ACTS AND REAPPEARANCES

(Continued from page 11)

FREDERICKS AND CO.

Theatre—*Proctor's 125th Street.*
Style—*Sketch.*
Time—*Eighteen minutes.*
Setting—*Full stage—special.*

"Father's Daughter" is the name of this offering, and it is one that is sure to please.

The setting shows the rear platform of a train and moving scenery is flashed all through the sketch to give a natural effect. This works very well.

The story is about a young couple who have just eloped and have been married. Her father has objected to the marriage, as he still regards his daughter as a baby. She tells Bobbie, her husband, she generally gets anything wanted from her dad by pretending to cry. They go on in the mushy manner of newlyweds and are interrupted by the conductor who shows them a telegram from the girl's father telling the trainman to stop the eloping couple.

Bobbie goes inside to smoke. The girl's father, having caught up with the train, boards it. He starts to scold her and she displays the marriage certificate. The father tells her she is not too old to be spanked and actually starts the operation. The conductor comes on the platform and the girl tells him she never saw her father before.

Finally, as they near a station, they start to say good-by and the girl breaks into tears. The father softens, forgives them and decides to pay their honeymoon expenses.

G. J. H.

ROGERS AND BARRETT

Theatre—*Twenty-third St.*
Style—*Talking, singing, comedy.*
Time—*Sixteen minutes.*
Setting—*One (special drop)*

Barrett was formerly of the team of Gallagher and Barrett, who did "The Battle of Too Soon" for several years. Barrett is the same natural "Tad," working without exaggerated make-up and delivering his lines with the same degree of ease and unction that characterized his efforts while appearing with Gallagher.

The present combination of Rogers and Barrett is offering a line of conversational get-backs and cross-fire dialogue practically the same, in form, as the routine contained in "The Battle of Too Soon." Rogers wears the uniform of a captain, and Barrett is seen as an Irish private. A special drop showing a tented encampment is employed to give color to the talk, which consists mostly of war gags, some old and many new. Rogers, who has a very pleasant baritone singing voice, sings a couple of ballads during the act. They went over very well. Barrett also does one song as a single. The finish finds both men singing a double number.

H. E.

REEDER AND TUCKER

Theatre—*Eighty-first Street.*
Style—*Violinists.*
Time—*Twelve minutes.*
Setting—*In one.*

Both these boys are good players and present a good appearance.

They started with a medley of popular and classical numbers and made a fast getaway. This was followed by a solo, the player using his fingers only, as he held the bow between his knees. He rendered the "Poet and Peasant" overture. The other followed with a Red Cross ballad. An eccentric dance by the latter, while the other played in "rube" make-up, made a fair finish.

G. J. H.

BILLET THIRTEEN

Theatre—*Proctor's 23rd St.*
Style—*Talk and Songs.*
Time—*Fourteen minutes.*
Setting—*Special.*

Three men in trench attire, wearing helmets, uniforms and other trench accessories, and representing Canadians, have a singing and talking act which carries a special setting representing a battered old cottage used for shelter by soldiers. In spite of the fact that the end of the war has brought with it a desire to forget the sorrows caused by the great conflict, these three men present a skit which treats the matter humorously, excepting for a few places. The portrayal of the "Cootie hunt" should certainly be dropped. Generally, the material is handled creditably and, on the small time, it should be able to hold its own.

As the curtain rises, showing the glow of a fire, one of the troopers is sitting by it. The other two soon make their appearance and, after the customary greetings and a bit of comedy, they go through gestures representing the elimination of some cooties from their clothes. The bit is displeasing and should be cut out. A song by one of them, telling how to distinguish an American, comes in rather peculiarly, since, toward the end, they sing a song in which they tell that they are Canadians. A dramatic recitation by one of the men was delivered with a peculiar voice inflection that did not win favor.

More talk of a farcial nature, some business with it, and then another song, "I Ain't Got Weary Yet," were followed by the announcement that they were to march in five minutes. The announcement of peace then followed and they finished with singing, "Take Me Back to Blighty," a tune popular with the boys in the trenches.

The characters perform well, but the material, in places, has not been selected with the best of judgment. The offering has the makings of a good act. Improvement could be worked in a number of places, however. They should do some more singing ensemble, as the two closing songs disclosed the fact that they know how to sing well together.

I. S.

SABINI LA PEARL

Theatre—*Proctor's 58th St.*
Style—*Talking and musical.*
Time—*Sixteen minutes.*
Setting—*In one.*

Sabini La Pearl has himself billed as "the world's greatest aerialist," which helps him get his surprise over.

A man steps out in gymnasium costume and, after displaying his muscles for a few moments, seizes a pair of flying rings. With the calm ease of a great athlete, he begins to hoist himself aloft, when, suddenly, the ropes holding the rings give way and he takes a fall. An argument with one of the stage hands, who remains off stage, ensues. Meanwhile, two "plants" in one of the lower stage boxes start gesticulating and shouting in "wop" dialect that the show is a fake. Some comedy is provided, after which one of the "plants" comes forward and plays the Hawaiian steel guitar and piano.

The turn is cleverly arranged, the material good and the three men handle it excellently. The "plants" work well, as does the man who impersonates the aerialist. The surprise is a genuine one and, taken as a whole, the offering is in shape for a swing over the big time houses. It will give a good account of itself most anywhere.

I. S.

AN ARTISTIC TREAT

Theatre—*Eighty-first Street.*
Style—*Posing.*
Time—*Twelve minutes.*
Setting—*Special.*

Stuart and Company, one man and two women, who bill their act as "An Artistic Treat," take poses that represent art from the sculpture of Paris. The three are well formed, hold difficult positions with ease and have an offering that is truly artistic. The setting is a pretty one, and the music has been judiciously fitted to the turn. The act is one that can hold its own on any bill in an early spot.

The first pose assumed was that of "Portals of the Past" and was followed by "The Parting," which was a bit stiff. "The Defense of the Flag" was splendidly portrayed and "Apollo, Charming the Sheperdesses" was also nicely done. "The Slave Merchant" was followed by "Danseuse," an exceedingly difficult pose, in which one of the girls stood upon the toes of one foot with her body barely balanced.

"The Archer" was another tableau that drew applause, and "The Discus Thrower," the best known of the statues portrayed, got a big hand. "Joan of Arc" was well done and "At the Winning Post" at the finish was another difficult pose. This called for an encore.

I. S.

THE GERALDS

Theatre—*Proctor's 125th St.*
Style—*Musical.*
Time—*Twelve minutes.*
Setting—*Special.*

The Geralds, a man and woman, have a musical novelty that should land them on the big time. They do some work on the violin and banjo at the start that is not of great importance.

The big punch of the act is contained in the work upon a sort of mandolin piano. They have a carriage with a number of mandolins, each bearing only one string, arranged upon it like the keys on a piano. Their work upon this instrument sounded like a chorus of mandolins and the melodies rendered produced a pleasing effect. At this house, the turn was billed number one and stopped the show in the early position.

They started with a violin duet of a classic tune, while a red light from what represented a fire with a kettle boiling above it upon a tripod, created a sort of grotesque effect. Under a red spot light, they then played some melodies upon banjos. The sextette from "Lucia" was then rendered upon the contraption previously described and was followed by a medley of popular tunes that called for encores.

I. S.

SHAW AND CAMPBELL

Theatre—*Yonkers.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In one (special).*

Two girls, blonde and brunette, form this act and use a pretty pink-and-blue curtain, hung in one.

The blonde started with an introduction on the piano and the other offered a song. The brunette is pretty, has a dandy voice, an attractive personality, and put her number over very well. A ukelele duet, with both singing, was nicely rendered and played.

The blonde young lady then rendered a solo on the piano. She showed ability, but had to use a poor instrument in this house, which subjected her to a bad handicap. A song by the other, accompanying herself on the piano, and another by the two, completed the offering.

The girls have good voices and a pleasing selection of songs. They present big time possibilities.

G. J. H.

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HELP LITTLE THEATRES

Little Theatre movements and little theatres, in general, should be encouraged. For the most part, they are a direct refutation of the charge, often made, that there is no sincerity in the theatre in this country. Those who tritely make this charge of insincerity almost always fail to state wherein the insincerity lies, and those who do, generally tell us with a self-satisfied air, that it is the practice of the so-called "Commercial" manager and the "Commercial" actor. Beyond this they explain nothing.

Let us take the most recent Little Theatre movement, the Theatre Guild, which opened its season last Monday night at the Garrick Theatre, presenting "The Bonds of Interest," from the Spanish of Jacinto Benavento. Phillip Moeller staged the play. The cast includes Helen Westley, Helen Freeman and Amelia Summerville. Moeller is a successful playwright whose work is in demand by the "Commercial" managers. The three women mentioned can easily find employment in productions presented by these commercial managers.

Instead, we find these people lending their names and talents to a theatrical venture that, at best, will bring them in but a fraction of the money they could earn elsewhere. And they are doing it because their intelligent artistic sense tells them that it is the thing to do—to associate themselves with the Little Theatre movement—because there is real sincerity behind the movement notwithstanding the cynical scoffing indulged in by those less intelligently endowed and who think they possess talent, but only possess an ability to gab about it.

OBJECT TO USE OF NAME

Editor NEW YORK CLIPPER:

Dear Sir: I note that a Mlle. Marguerite, a graduate of Mme. Menseli's Conservatory, has made her appearance in vaudeville. This young woman's use of the name of Mlle. Marguerite is doing us a great injury, as my sister has been using this name in vaudeville for six years in this country, Europe and Australia. It is a matter of record that we used the name Mlle. Marguerite and Frank Gill, when we danced six years ago at the Cafe de Paris, Paris, when the Castles were making their great reputation there.

While I believe this injury is unintentional on the part of this second Mlle. Marguerite, the facts of the case are that it is hurting us seriously. In fairness to my sister, she should change it, since she has just started the use of the name.

As an added proof of our right to the name Mlle. Marguerite, let us state that we successfully danced on the Harry Rickard's time in 1914 and have letters from the Hugh McIntosh offices to prove it.

Let me make it clear that this second Mlle. Marguerite is now appearing in a dancing act, which, of course, hurts my sister, Mlle. Marguerite, who has her special offering in vaudeville.

Mlle. Marguerite has also appeared in motion pictures under this name, playing a leading feminine role with Nat Goodwin in Universal productions.

Sincerely,
FRANK GILL,
(Mlle. Marguerite and Frank Gill.)
312 West 48th Street,
New York City.
April 14, 1919.

WANT LAY-OFF ACTS

Editor NEW YORK CLIPPER:

Dear Sir: Due to the fact that there are no big agencies in the city of Minneapolis, we are especially desirous of booking acts which are forced to lay over in either one of the twin cities for presentation before the wounded men at the Government Hospital, adjacent to Minneapolis Due to the fact that the wounded men are mostly overseas men, we feel that only the best should be provided for them, and, as a result, we do not desire to have amateur performances at these places.

May we ask that all lay-over acts get into communication with our representative at Minneapolis, Dr. Marcus, Lumber Exchange Building. We will be glad to pay a nominal price for any lay-over act.

Very truly yours,
J. H. SKIRBOLL,

Sectional Director of Entertainment,
Central Military States.
Minneapolis, April 11, 1919.

DO THEY FEAR U. S. ACTORS

Editor NEW YORK CLIPPER.

Dear Sir:—By jove, it's charming, dontcherknow, for the British actor folk to warn American performers not to come across, as they are liable to be left flat and stranded. America and England are the best of friends and any differences between our respective soldiers and sailors is due to the fact that our boys made too much of a hit with the bonny English lassies.

The American actor is just as game as the American soldier. An army of them will soon invade dear, old England, or as soon as the passport business is modified. I am getting my trunks packed.

Yours truly,
HAPPY MACK.

150 West 36th street,
New York City.
April 10, 1919.

TWENTY-FIVE YEARS AGO

Prof. Alexander Hermann was touring the country with his own company.

The Davidson Theatre, Milwaukee, was burned.

The Silbon Family was at the Wintergarten, Berlin, Germany.

Sadie MacDonald and Florrie West sailed for England.

"The Sleepwalker" was presented by Robert Hilliard at the Bijou Theatre, New York.

"Rival Candidates" was presented at Hoyt's Madison Square Theatre, New York.

T. O. Seabrooke produced "Tobasco."

Answers to Queries

C. G.—Horace Vachel wrote "Who Is He?" a detective comedy.

A. N.—Mary Pickford is married to Owen Moore.

T. E.—Tony Hart died at Worcester, Mass., in November, 1891.

P. A.—Katherine Bonner and Harry Fern were married on Oct. 5, 1916. Both were members of the profession.

W. Z.—"I Know I Got More Than My Share" was written by Grant Clark and Howard Johnson. Leo Feist published it.

E. A.—Forbes Robertson came to the United States as a member of Henry Irving's company.

W. J. O'D.—The party you want is not with the show now. We cannot say where she is at present.

A. D.—Don Barclay was with the "Follies" in 1916. He later appeared in vaudeville.

J. L.—David Craig Montgomery, Fred Stone's partner in musical comedy and vaudeville, died in April, 1917.

J. B.—Salaries of actors are not usually made public. We have no way of securing the information. Write to the person to whom you refer and he may tell you.

C. S. W.—"Chu Chin Chow" had its premiere at the Manhattan Opera House on October 22, 1917. Oscar Ashe wrote the story and Frederick Norton the music.

L. I.—Charles Klein was the author of "The Music Master," a three-act drama. When it was revived on Oct. 10, 1916, at the Knickerbocker, David Warfield was starred.

D. S. Q.—"Go to It" was written by Anne Caldwell, John L. Golden and John Hazzard. It opened at the Princess on Oct. 24, 1916. F. Roy Comstock and William Elliot produced it.

G. S. N.—Very frequently acts change their billing when on the big or small time. This act played under a different name at the house first mentioned, but when on the other circuit, was billed differently.

R. U.—William L. Bowron was the orchestra leader at the Fourteenth Street Theatre when popular drama was presented there. He died Oct. 18, 1916, at the age of seventy-eight years, at his home, a short distance from Los Angeles.

H. H.—The Williamson Brothers were the first to produce submarine motion pictures. The first such film was "20,000 Leagues Under the Sea." Yes, it ran for some time at one of the Broadway Picture houses.

O. D. L.—There are only about four or five motion picture stars whose earnings per annum amount to over $1,000,000. The only ones we know of are Mary Pickford, Douglas Fairbanks, Charlie Chaplin and William S. Hart.

J. J.—The Vitagraph Company produced "Through the Wall," a five-reel picture. It was released on Oct. 2, 1916. Marguerite Bersch wrote the scenario for it, adapting it from Cleveland Moffet's story of the same name.

K. L.—The Bronx Theatre was formerly a vaudeville and motion picture theatre on the Keith circuit. It was built by Percy Williams. B. F. Kahn leased it in November, 1917, for stock burlesque. It is now playing Columbia burlesque shows.

H. O.—You can hire a room to rehearse your act at any one of a number of rehearsal halls. A good one is Unity Hall, on Forty-seventh Street, near the police station. Bryant Hall, Sixth Avenue, near Forty-second Street, and the Amsterdam Opera House, 340 West Forty-fourth Street, are others.

P. C.—The World Film Corporation produced "The Page Mystery." It was released on April 30, 1917. Frank R. Adams wrote the story for it and Haley Knoles directed it. Carlyle Blackwell, June Elvidge and Arthur Ashley appeared in it. Write to the World Film Corporation, 130 West Forty-sixth Street. They will be able to tell you.

Rialto Rattles

THEATRICAL MYSTERY NO. 38.
Whatever became of that magical theatre that Harry Houdini was going to build on Broadway?

GOOD NEWS FOR PIANO TUNERS
Sixty more vaudeville piano accompanists added Rachmaninoff's Prelude to their repertoires this week, making an estimated total of some 5,000 key punchers who are taking a daily fall out of the composition.

JACK CAN'T UNDERSTAND IT
Jack Dunham says he read a book two weeks ago called Guiliver's Travels that has some great stuff in it for a big vaudeville act. Although he has cabled to the author three times now asking for a figure on the vaudeville rights to the story, Jack asserts he has not received any reply.

ECONOMY NOTE
A sign over the entrance to the office of one of the Putnam Building agents informs actors that they must knock before entering. Suppose the agent takes it for granted that his clients will knock when leaving, anyway, making one sign suffice for both entrance and exit.

VAUDEVILLE VETERANS
Don't you wish you were good looking?
Yes—don't you?
I'm glad to see so many ladies present.
Don't be disappointed girls—but I'm married.
We are not keeping you awake—are we?
It's a hard life, but look at the fun we have traveling around.

HOW ABOUT THIS, JAKE ?
One of the characters in "Come-on, Charley," that of a small time vaudeville agent, is named Jacob Lubin, according to the program line-up. Can it be possible that Jake Lubin, head booking man of the Loew Circuit, is leading a double life and doing a little acting on the side at the Forty-eight Street Theatre?

FALSE REPORT
A new style of miniature buckboard automobile holding two persons excited the curiosity of the regulars along the Rialto last week. One report had it that the new-fangled machine had been engaged to transport Fally Marcus' shows around his Greater New York circuit, but the rumor seems to have been groundless.

MORE TRUTH THAN POETRY
Sing a song of sixpence, the music sounds real fine,
Four and twenty chorus girls a-standing in the line;
But when they started singing, such noise you never heard,
There's not a person in the house could understand a word.

JOE IS PUZZLED
Joe Flynn, the publicity man, received a letter from a friend who lives in Philadelphia last week stating that he was coming to New York for a visit shortly and adding that he wanted to see a show awfully bad. After reading the last part of the letter over four times Joe isn't quite sure yet whether he should advise his friend to see "Sometime" or not.

AN IDEA WORTH TRYING
That proposal of the musicians' union, which calls upon a vaudeville actor to pay ten dollars a week for the privilege of holding converse with a musician during the course of a show, seems like a great stunt to us. But why stop there? Why not amplify the idea and introduce the plan in every department of show business, with a table of conversational rates, we'll say, somewhat as follows: Press agents who speak to editors must pay five dollars for five minutes. Property men who allow actors to talk to them must receive a dollar a word. Managers who speak to chorus girls to be charged at the rate of fifty dollars a sentence, etc.

CHICAGO NEWS

HERRMANN AND TWO PATRONS BATTLE IN THEATRE LOBBY

Fistic Encounter Starts in Row Over Tickets Purchased from a Scalper; Manager Is Said to Have Trounced Opponents; Foyer in Uproar as Police Were Called.

U. J. (Sport) Herrmann, manager of the Cort Theatre, engaged in a fistic encounter in the lobby of the house Sunday evening, giving two of his prospective patrons a trouncing, it is said.

The trouble started when Bernard Neuberger, president of the Broadway Motor Sales Company, and Secretary Isaac H. Burnside called at the box office window for seats that had been purchased from the Ernie Young ticket brokerage office. He was given seats in the eighth row and demanded to have fourth row tickets, as were promised, he claims, by the ticket scalper. Herrmann interceded and was called a liar, after which a fight started and the other patron is said to have struck Herrmann from the rear. Herrmann then took on both opponents and was victorious in the encounter. The theatre foyer was thrown into an uproar. Both sides called police, but the theatre manager secured his first.

Burnside endeavored to have Herrmann held on a charge, but was informed that he could secure a warrant Monday morning for his arrest, which was done. Burnside was permitted to leave the police station after his wife's diamond ring, worth $1,000, was offered as bond. He was released on his promise. The case was heard Monday morning and Burnside was fined $5 and costs, the charges against Herrmann being dismissed.

WILL DAVIS NEAR DEATH

Will J. Davis, dean of Chicago theatrical managers, lies at the point of death. He is being constantly attended by specialists who hold out very little hope for his recovery.

Mr. Davis is seventy-five years old and just recently returned from Hot Springs, where he went endeavoring to recuperate his health. He was formerly General Manager of the Klaw & Erlanger interests in this city. X-ray photographs taken of Davis at the Presbyterian Hospital disclose a very serious internal organic displacement, resulting, it is believed, from a shock received in a runaway accident six months ago. Physicians say that if he was a younger man an immediate operation might possibly save his life.

GOLDBERG HAS ACCIDENT

Lew M. Goldberg, of the Lew M. Goldberg Agency, had a narrow escape from death last week when his automobile collided with a street car on the South side of town. In an attempt to avoid the accident, Goldberg stopped his car instantly and the force skidded it completely around and directly in the path of a swiftly moving street car. The automobile was completely demolished, but Goldberg escaped with only a few minor bruises.

HOUSMAN TO BOOST KALICH

Lou Housman, who was injured recently in his automobile, plans to return from Hot Springs, where he is recuperating, in time to take charge of the publicity work for Bertha Kalich, who will shortly open an engagement at Woods Theatre.

EARL AND EDWARDS RE-JOIN

Jack Edwards, formerly of Rodway and Evans, is now working again with his former partner, Boul Earl, and using the team name of Earl and Edwards. They have been routed for a tour of the W. V. M. A.

BARNEY WALKER CHANGES

Barney Walker, who for the past four years has been on the staff of the Western Vaudeville Managers' Association, has resigned his position and accepted a place in the office of the Helen Murphy Agency.

HELD FOR OBSERVATION

Happy Rielly, late of Lew Dockstader's Minstrels, and emergency comedian for B. D. Berg's girl acts, is a patient at the American Theatrical Hospital, where he is being held for observation.

TUDOR CAMERON'S WIFE DIES

Tudor Cameron, widely known in theatrical circles, is mourning the death of his wife, who passed away in Clinton, Ia., last week.

WILL MOVE APRIL 22

Official Moving Day has been declared by the Western Vaudeville Managers' Association, Orpheum, Keith Booking Office and Interstate Circuits, as April 22, on which date the entire Majestic Theatre Building will vacate their offices and travel northward to Lake street. The interior of the building has not been completed as yet, but extra shifts of workmen are being engaged so that occupants can be accommodated immediately.

A number of theatrical firms have already moved into the building and are at present occupying their offices. All independent agencies which, at the last moment, could not secure offices in the new building, have completed arrangements with the management of the Woods Theatre Building for offices.

EUL AND FOSTER TO SPLIT

Following a tour of the Loew Southern Circuit, the act of Eul and Foster will dissolve partnership. Miss Jane Foster, of the team, will become the principal dancer of Earl J. Cox's new song and dance revue, to be staged in Forest Park during the Summer season. Following the park engagement Miss Foster has signed with a local producer to appear in tabloid.

LOTTIE MAYER RE-MARRIES

Lottie Mayer, formerly the wife of William Mann, black-face comedian, is reported to have again married. The ceremony took place in St. Louis, Mo., last week. Sergt. Kenneth Warfield, of Chicago, is the groom.

Miss Mayer is known in the profession as "The Diving Venus." This is the second matrimonial attempt for both parties.

ARCHIE SCHAEFER RELEASED

Archie Schaefer, actor-waiter of the Log Cabin Cafe, arrested last week and held as an accessory to robbery, was freed in court on Wednesday last when there was no evidence offered that would warrant a conviction.

TRY TO ROB THEATRE

Burglars attempted to blow the safe of the Shakespeare Theatre on Friday night but were frightened away before any damage could be done. This marks the fourth attempt made to rob the theatre. The house is controlled by Starkey and Kramer, who recently assumed the proprietorship.

WILSON OPEN FOR LEASING

It is reported that the Wilson Avenue Theatre, now playing a resident stock company, is on the market for leasing. Several parties have been negotiating for the theatre, planning to play vaudeville, its former policy.

STOCK AND REPERTOIRE

MALCOLM FASSETT TO HEAD NEW COMPANY AT ALBANY

Spring and Summer Season Will Open Monday with "Lilac Time"; Anna Mason, Edward Pointer, Eddie Menlove, Nedda Harrigan and John Saunders in Cast.

ALBANY, N. Y., April 14.—Malcolm Fassett will head a new company which will open a Spring and Summer season at Harmanus Bleecker Hall next week. He brought the members of the cast here today, from New York, where they have been rehearsing. The balance of the week will be passed at the hall in putting the finishing touches to the first production, "Lilac Time."

The character of Jeannine, which Jane Cowle portrayed, will be played by Anna Mason, leading woman of the Fassett players. She is well known in Albany, having appeared here last in "Erstwhile Susan."

Eddie Menlove, who recently closed with "The Mormons" in vaudeville, has been signed as stage manager and Mabel Buell will attend to the scenic effects and decorations. Edward Pointer will play second-lead and Nedda Harrigan is the ingenue. John Saunders, the operatic comedian, will be in the cast. The complete personnel of the company will be announced in a few days.

The scenic embellishment used by Selwyn and company at Republic Theatre in New York will be used.

MANY NEW ENGAGEMENTS MADE

Many engagements were made for stock companies in all parts of the country last week.

Anna Hill, Victor Bond and Fritz Adams joined the Lewis and Worth Players, Beaumont, Texas; Marie Welter joined the Byers Musical Stock, Fort Worth, Texas; Warren Wade joined the New Unique Theatre Stock, Minneapolis; Larry Sullivan and Ida Belle Arnold, with the Walton Pyre Stock Company, Fargo, N. Dak.; Billie Robinson, with the Harry Shannon Players; Larry Bingham with the Magic Theatre Stock, Fort Dodge, Iowa; Deaver Storer with the Wilson Todd Stock Company, Springfield, O., Marie Lauren, with the Earl Hawk Stock; Brookhard and Parillo; Dale Brown and Dora Mitchell with the Jack Lewis Stock; E. W. Borman with the Sanford Stock Company, Oklahoma City, Okla.; Barry Townsley with the Lyceum Theatre Stock, Duluth, Minn.; Patrick Alhoun, Carl McMahon and D. C. Seldon with the North Brothers Stock Company, at the Lyric Theatre, Lincoln, Neb., and Katherine Dean, Parker Fennelly, Knowles Entricken and wife, Josephine Worth and Jim Baugh with the Joie Canada Stock Company, Springfield, Ohio. All were engaged through the Milo Bennett Musical and Dramatic Exchange, Chicago.

LEXINGTON CAST SELECTED

Wales Winter has engaged the following people for his company, which will open at the Lexington Theatre Monday: Frances Ferne, leading lady; Wilmer Walter, leading man; William Bailey, second lead; Hal Brown, character man; Charles Coghlan, juvenile; Marguerite Mason, ingenue; Bertha Creighton, characters; James Donlan, comedian; Elaine Ivans, Victoria Wilson and Wallis McCullough. J. E. Horn is manager, Harry McRae Webster, director, and Arthur Keith, stage manager.

PLAYING THIRTIETH SEASON

Nellie Booth and her associates have rounded out a stock season of thirty weeks at the Kenyon Theatre, Pittsburgh. They have a new play called "Title Hunters," written by J. Simpson McLaughlin, in three acts.

The roster of the company is as follows: J. Simpson McLaughlin, William M. Crookshanks, Matt McHugh, Sam T. Reed, G. Ellwood Appell, Nellie Booth, Mrs. Ed. McHugh and Kathryn McHugh.

"HOMESTEAD" IS REVIVED

There will be a revival of "The Old Homestead" at the Yorkville Theatre next week.

LEIGH JOINS SHEA CO.

Bert Leigh has been engaged as leading man for the P. F. Shea company.

OLIVER TO PRODUCE

ST. PAUL, Minn., April 12.—Otis Oliver has decided to use his company in this city to try out new plays and, if they give promise of success, he will produce them elsewhere.

His decision followed the success of "The Naughty Bride," by George Saunders, which he offered at the Shubert Theatre here and then played in the better middle-west cities. Vada Heilman, in the ingenue role, scored a hit in the play. The company has been playing for ten weeks so far and reports capacity business.

GETS TWO-YEAR CONTRACT

Mary Daniels has been signed for two years by the Blaney Players. She got the contract through her efforts when she jumped into a hole left in the ranks of the company by the departure of Frances McGrath, who left the company recently. She will be seen in the leading role with one of the Blaney organizations.

LEADING MAN IS ROBBED

CHICAGO, April 14.—George Taylor, one of the leads in the stock company at the Great Northern Hippodrome, was robbed last week of wearing apparel, a valuable stick pin and $100 in currency. A sneak thief gained entrance to his dressing-room while the actor was on stage.

SEYMORE HAS REPERTOIRE CO.

Seymore and Ferguson have organized a company to play repertoire during the Summer. The company will open Monday at Sussex, N. J. Twelve persons are in the cast and special scenery will be carried for each play.

ETHEL TOWNSEND RECOVERING

CHICAGO, April 14.—Ethel Townsend, formerly leading lady with the Boyer-Vincent Stock Company, Boston, recently underwent a serious operation at the American Theatrical Hospital. She is doing well.

VINTON GOES TO DULUTH

Arthur Vinton, who has been playing at Pittsburgh with the Harris Stock Company, has signed as leading man for the Lyceum Theatre, Duluth.

LAWRENCE JOINS BLANEYS

William Lawrence, character man, has been engaged by the Blaney Brothers for an engagement at the Yorkville Theatre next week.

POINTER CLOSES AT HARTFORD

Edward Pointer, who has been playing juvenile leads for Poli's Hartford house, closed there April 5.

PITTSBURGH STOCK CLOSES

The stock company playing at the Pershing Theatre, Pittsburgh, has closed.

BURLESQUE

AMERICAN GIVES OUT EXTRA TIME

STARTS AFTER MAY 5th

The American Burlesque Circuit shows that will play supplementary time after the close of the regular season, May 3, are given below. All the shows of the circuit will play the extra time except the "Blue Birds," "Innocent Maids," "Mile a Minute Girls," "Orientals" and the "Speedway Girls."

The "Lid Lifters" will play Toronto week of May 5 and Buffalo the week of May 12. "Paris by Night" will come back to Hoboken for the week of May 5.

The "Aviator Girls" have Freeland, N. J., May 5; Shenandoah, N. J., May 6; Mt. Carmel, N. J., May 7; Trenton, May 8-9-10, and Wrightstown, May 11.

"Midnight Maidens" go to Wilkesbarre May 7-8-9-10; Scranton week of May 12; Baltimore week of May 19; Wrightstown week of May 25, and the Star, Brooklyn, week of June 2.

"Razzle Dazzle Girls" play Scranton week of May 5; Star, Brooklyn, week of May 12; Olympic, New York, week of May 19, and Hoboken the following week.

"Girls from the Follies" play the Trocadera, Philadelphia, the week of May 12. The "Americans" get the Gayety, Brooklyn, the week of May 5.

The "High Flyers" are in Boston for the week of May 5 and the Gayety, Brooklyn, the week of May 12.

The "Jolly Girls" play Worcester the week of May 5 and Boston the week of May 12.

The "Big Review" plays Springfield week of May 5; Worcester week of May 12; Boston week of May 19, and the Gayety, Brooklyn, week of May 26.

"Military Maids" are at the Crown, Chicago, week of May 4 and Milwaukee week of May 11.

Pat White plays the Englewood, Chicago, week of May 4; Crown, Chicago, week of May 11; Terre Haute and Indianapolis week of May 8; Louisville week of May 25 and Columbus week of June 2.

"Hello, Paree" has Detroit week of May 4, and the Englewood, Chicago, the following week.

"The Tempters" plays Cleveland week of May 4 and Detroit week of May 11. "Social Follies" goes to the Star, Brooklyn, week of May 5.

The "Parisian Flirts" have Wrightstown week of May 4; Easton, May 13; Wilkesbarre, May 14-15-16-17, and the Gayety, Brooklyn, week of May 19.

The "Mischief Makers" go to the Olympic, New York, week of May 5; Hoboken week of May 12, and the Star, Brooklyn, week of May 19.

The "Monte Carlo Girls" have the Trocadero, Philadelphia, week of May 5; Olympic, New York, week of May 12; Hoboken week of May 19, and the Star, Brooklyn, week of May 26.

The "Trail Hitters" are booked in Washington week of May 5.

The "Girls from Joyland" go to Baltimore week of May 5; Washington week of May 12; Wrightstown week of May 18; Olympic, New York, week of May 26, and Hoboken week of June 2.

"Follies of Pleasure" have Uniontown, Pa., May 6; Altoona, May 8; York, May 10; Baltimore week of May 12, and Washington week of May 19.

The "Beauty Revue" have Pittsburgh week of May 5; Uniontown, May 13; Altoona, May 15; Cleveland week of the 19th, and Detroit week of the 25th.

"Auto Girls" play Zanesville, O., May 5; Belair, May 6, and Steubenville, May 7.

"Pennant Winners" week of May 5 to be filled in; Wheeling, May 12; Steubenville, May 13; Belair, May 14, and Zanesville, May 15.

"Frolics of the Nite" go to Milwaukee for the week of May 5. "Pacemakers" have Terre Haute and Indianapolis the week of May 5, and Louisville week of May 11.

The "Record Breakers" go to St. Louis week of May 4; Terre Haute and Indianapolis week of May 11, and Louisville week of May 18.

The "Broadway Belles" are booked in Kansas City week of May 4; St. Louis week of May 11; the week of May 19 is open; Baltimore week of May 26; Olympic, New York, week of June 2, and Hoboken week of June 9.

"French Frolics" go to Sioux City for May 4-5-6; Kansas City week of May 11; St. Louis week of May 18; Terre Haute and Indianapolis week of May 26.

"World Beaters" have St. Paul for the week of May 4; Sioux City, May 11-12-13, and Kansas City for the week of May 18.

The "Pirates" have Minneapolis week of May 4, and St. Paul week of May 11.

"Grown Up Babies" will play Louisville week of May 4; Columbus week of May 12; Zanesville, May 19; Belair, May 20, and Wheeling, May 21.

BAKER SIGNING THEM UP

Charlie Baker has signed the following for next season: Max Fields, Bert Bertrand, Stella Morrissey, Gertrude Ralston, Margie Hilton, Edith Lyons, Frank Anderson, Frank Hanscom, Billy Harris, Dorothy Dean, Charles Cole, Charles Levine, Jr., Anna Fink, Forest Dwyer, George Ward and Harry and Flossie Morrisey.

STELLA MORRISEY RE-JOINS SHOW

SCRANTON, Pa., April 12.—Stella Morrisey, prima donna of the "Speedway Girls," has entirely recovered from her recent attack of pneumonia and rejoined her show here this week. Miss Morrisey was taken ill when she was playing Springfield two months ago.

BEATTY SIGNING PRINCIPALS

E. Thos. Beatty has signed the following principals so far for three shows next season: Al. Raymo, Harry Fields, Lena Daly, Gladys Jackson, Jack Rice, Lillian Bernard and Jack O'Malley.

EVANS TO HAVE TESTIMONIAL

NEWARK, N. J., April 12.—A testimonial will be given at Miner's Empire, this city, on April 27, to Leon Evans, treasurer of the house. Fifteen acts will be on the bill.

LA MONTS LOSE THEIR MOTHER

BALTIMORE, Md., April 10.—Mrs. La Mont, mother of Marie and Margie La Mont, members of Kahn's Union Square Stock Company, died at her home here yesterday of pneumonia.

FRIEDELL JOINS SHOW

CLEVELAND, O., April 14.—Scotty Friedell joined the "Twentieth Century Maids" here to-day, replacing Billy Barnes and working opposite Jim Barton.

WALDRON ENGAGES TRIO

The California Trio of the "Cheer Up America" company has been engaged by Charles Waldron for his "Bostonians" next season.

RE-NAME "PENNANT WINNERS"

The "Pennant Winners," on the American Burlesque Circuit, has been renamed "Hello Frenchy" for next season.

VALLERIE TRUE BACK IN SHOW

Vallerie True rejoined Fred Irwins' "Majestics" last week at the Jacques Theatre, Waterbury.

PARK THEATRE INDIANAPOLIS CHANGES

WILL PLAY A B C SHOWS

G. E. Black closed a deal in New York last week with the Anderson Estate and Henry Ziegler to take over the Park Theatre, Indianapolis, May 1, next. Black also has the Majestic in that city.

Black had a lease on the Park, commencing July 1, 1920, which he had closed with the owners of the house, Dixon and Talbot, a short time ago, but he wanted to get the house for next season in order to book the American Burlesque attractions in it, instead of the Majestic, in which they are now showing.

Irons and Clamadge now have the Park and are playing stock burlesque there, which is alternating weekly with the Haymarket, Chicago, and Avenue, Detroit. They opened the house four weeks ago and have been doing big business.

The American Burlesque Circuit has a contract with Black to play their shows at the Park, commencing next season, and the contract also states that musical or burlesque shows can not play the Majestic, which will, in all probability, have pictures and vaudeville.

It is said that Irons and Clamadge have another house in view in Indianapolis which will be put on the National Burlesque Circuit next season.

ATTACKED CHORISTER, GETS JAIL

Joseph De Benedetto, of 211 Boerum street, Brooklyn, the last of the three men convicted of assault upon Alys and Lillian Andrews, of the "Follies of Pleasure" company, was sentenced last week by Judge Dyke, in the County Court, Brooklyn, to Sing Sing Prison for from two and one-half, to four and one-half years. The assault took place last October in Brooklyn, where the girls were playing.

In passing sentence, Judge Dyke paid a tribute to Mounted Patrolman Thomas O'Brien, who arrested three of the assailants, and O'Brien's horse, which directed his rider to the scene of the assault.

"Praise is surely due to Patrolman O'Brien for capturing three of you," said the judge, "and notice must be taken of O'Brien's horse, whose animal instinct carried his rider, who was unable to trace the cries for help, to the spot where the crime was being committed.

WALSH GOES TO TEXAS

George Walsh closed at the Crescent Saturday night and left Sunday for Fort Worth, Texas. He opens in stock at the Byers Theatre that city April 20. He was booked through Roehm and Richards' office.

SIGN FOR CABARET

Roehm and Richards have booked Underwood and Smith and Fanchon Perry, at Farnham's, Albany. They opened Monday, replacing The Royces and Edith Dolan.

FAD BECOMES AN ELK

Corp. Lester Fad, of the "High Flyers," was initiated into the Elks, Lodge No. 1, in New York, last Sunday.

JOINS MINSKEY COMPANY

Emma Kohler has been engaged as the prima donna of the National Winter Garden. She will open there next Monday.

Burlesque News Continued on Pages 25 and 32

"BON TONS," WITH LESTER ALLEN, IS BIG LAUGHING HIT

The "Bon Ton Girls," featuring Lester Allen, is at the Columbia this week, and it is one big laughing show.

We have seen this fellow Allen work a number of seasons but he has never impressed us before as he does now. He has now developed into one of the most versatile comedians in burlesque. He is still doing his tramp impersonation with the misfit-suits, of which has many changes, and the large collars, but his style of work has so improved that it would be hard to find any better in his line. He has a good voice for singing, plays half a dozen different musical instruments well, is a corking good dancer and his tumbling and acrobatic stunts help him greatly. He has good facial expressions and never fails to get a laugh with his hat and coat tricks. Allen is only a young fellow, but, if he keeps on going, there is no telling where we will see him next.

Allen is a hard and conscientious worker and the Columbia audience liked him Monday afternoon.

John Barry is doing much better than he did last season. He is also doing a tramp and, at times, his work reminds one of Jim Barton. He is working easier than he did in the past. He can also dance.

Harry O'Neal only joined the show a few months ago, after his discharge from the United States service. It really seems good to see him again, as he is one of the best "straights" on the burlesque stage. He is a master of the English language and delivers his lines most effectively. He is a good "feeder" and a neat dresser. More work could be given O'Neal, as he is not on the stage enough at present. He does a good character bit in the last act.

Jack Strouse is also doing straight and several character roles, all of which he takes care of well.

Ethel Albertini, a new comer to burlesque, is the prima donna. She is a very pleasing looking young lady who displays an attractive wardrobe. Miss Albertini is one of the few prima donnas visiting the Columbia this season, who has a really good voice. She rendered all her numbers most successfully and they took well.

Martha Horton, a shapely and rather pretty young blonde, is the soubrette. While her numbers went over nicely, she would, no doubt, do much better with them if she injected some dancing into them. Her costumes look well and she can wear them becomingly.

Flossie Radcliffe, the ingenue, looks well and has a pretty wardrobe, but has only a fair singing voice and does not get what she should out of her numbers.

Eddie Simmons and Rudy Willing are doing bits and take care of what they have to do very nicely.

The girls in the chorus are not afraid to sing and do nicely in the numbers. They are costumed well in a variety of colorings that blend. Good judgment was shown in designing the scenery, as the bright coloring and dainty effects are pleasing to the eye.

The "love salve" bit was well worked up by Allen, Barry, O'Neal, Strouse and the Misses Horton, Albertini and Radcliffe.

The "imaginary," bit, which has been done so often, was not the least tiresome the way Allen, Barry and O'Neal put it over.

Strouse did a good Italian specialty in one, in which he was assisted by Allen and Barry. The act was well liked and the material was good.

The "Honeyland" scene had lots of laughs in it, with Allen and Barry doing the comedy and O'Neal working straight. The audience liked the way O'Neal threw Allen around the stage. Allen proved a great tumbler in this scene.

Allen and Strouse put over a good musical specialty that pleased. Allen played half a dozen different instruments and his burlesque Hawaiian dance went over well.

Allen again scored at the opening of the burlesque with his singing, dancing and clowning. He held the stage nearly half an hour, and then the audience wanted more.

The "wishing" bit was well done by Allen, Barry, O'Neal, Strouse, Simmons and the Misses Albertini, Horton and Radcliffe.

The "boob" bit pleased the way Barry, Strouse and the Misses Horton and Radcliffe worked it up.

Rudy Willing, who bills himself the "Boy From Dixie," offered a blackface specialty that more than pleased.

The "Bon Ton Girls" is the best we have seen in the past few years and, from a comedy standpoint, will stand up with any show.

SID.

SIGN DON CLARK

Don Clark has been engaged by George Peck and William V. Jennings to produce their show and engage all people for it next season. He has also been engaged to work in the show.

CRESCENT HAS NEW SOUBRETTE

Bonna Lloyd is now the soubrette at the Crescent.

MELODY LANE

NEW COPYRIGHT LAW STRONGLY SUPPORTED

Canadians Awake to Fact That Native Writers Are Inadequately Protected

The new Canadian Copyright bill, now before the Senate Special Committee, has aroused great interest throughout all Canada. Men of public affairs, previously uninterested in copyright matters, have taken up the proposed legislation with great spirit and are devoting much time to exploiting the merits of the new measure.

The present law has for years worked a great hardship on Canadian composers and writers, limiting their earning capacity not only at home but in foreign countries as well. These hardships, unknown to the general run of people, have aroused much comment and the bill has suddenly found itself supported by some of Canada's best known people.

Philip Gibbs, in speakings of the new copyright bill now before Parliament, expressed his astonishment at the inadequacy of the protection to Canadian writers afforded by our previous legislation.

"It is obvious," he said, "that a change is necessary, if proper encouragement is to be given to Canadian literature, art and music."

Mr. Gibbs was particularly favorable to the extension of the term which, following the British Act, is to consist of the life of an author or composer plus fifty years. Mr. Gibbs referred to cases, previous to the present British Act, where the families of famous British authors, Dickens, for example, received no financial benefit from their father's work.

Mr. Gibbs was also pleased to note the protection to be afforded to individual writers of newspaper articles as well as to the owners of the papers themselves. He felt that the adoption of the underlying principles of the British Act was a move in the right direction, since, on the whole, the British legislation was adequate, and was working out for the protection of newspapers and writers alike.

At an organization meeting of the special committee on the new copyright bill, Senator William Bennett was appointed chairman. The first meeting for argument and evidence will be held in the Senate committee room next Tuesday morning.

NEW MOTHER SONG RELEASED

"That Wonderful Mother of Mine" one of the best liked of all songs writen on the mother theme is going stronger every day not only commercially but with the big acts in vaudeville all over the country. It is one of the best things in the popular catalog of M. Witmark & Sons, and possesses qualities that will undoubtedly make its popularity permanent. One of the latest acts to report its enthusiastic reception everywhere is that of Shaw and Bernard. At Baltimore last week the song proved a tremendous favorite and both Winn Shaw and Lester Bernard are agreed that it is one of the finest and most appealing numbers they have ever essayed.

BIG PUBLICITY FOR FIELDS

"It's Up to You, Arthur," is the heading of a big two-page advertising spread which the Edison Co. is taking in the big national magazines, advertising the phonograph records of Arthur Fields, the songwriter, who up to a few months ago was connected with the professional department of a music publishing house.

The advertisement will appear in fifteen publications and will cost $50,000.

BEN BORNSTEIN IN NEW YORK

Ben Bornstein is back in New York after a six weeks' tour through the Middle West.

LAMBERT & BALL AT THE PALACE

Every time Ernest R. Ball and his wife, Maud Lambert, appear together at the Palace, their act goes better than ever. Last week the work presented by this favorite team was nothing less than a sensational success. They are certainly entertainers de luxe, and the audience can't get enough of them. On their opening, and at all subsequent performances, so insistent was the audience for more, the re-calls seemed numberless. Eventually the lights were shut off and in that way the fires of enthusiasm were temporarily kept under. Ball introduces a number of his new songs in the act, and, as usual, they are tremendous hits and tremendous sellers, not always the same thing by any means. The chief of the new favorites is undoubtedly "You're Making a Miser of Me," which is beyond question one of the best popular songs Ball has written in recent years, a large statement, but fully borne out by the facts. Other new numbers featured included the new comedy song "They May Be Old, But They Want to Be Loved," a real novelty by Gerber and Silver; "The Gates of Gladness," by Brennan, Cunningham and Rule; and, perhaps the most liked of all, Ball's beautiful balled, "Dear Little Boy of Mine," which, as Miss Lambert renders it, is always a pistol shot of a hit, and little wonder. All these numbers are published by M. Witmark & Sons, who report countless acts using with invariable success both, "Dear Little Boy of Mine," and "You're Making a Miser of Me."

WOOLWORTH LEFT $40,000,000

That the late Frank W. Woolworth died without signing a will that he had been working on for some time before his death became known this week when Charles E. F. McCann, Mr. Woolworth's son-in-law, made the announcement.

The estate which is variously estimated at from $40,000,000 to $60,000,000 was willed to his wife nearly thirty years ago and the old instrument is still in force. The wife, Mrs. Jennie Woolworth, is now sixty-seven years old and last June was declared incompetent by a sheriff's jury. Mr. Woolworth brought the proceedings in which he declared she was incompetent and at the time created a trust fund for her. He said the action was taken with "great sadness and regret, but that he considered it necessary to safeguard her interests."

In spite of the existence of the will, the estate, according to Mr. McCann, will be divided according to the terms of the new will which was never executed. By its terms the great fortune will be divided among relatives, friends and charities.

J. WILL CALLAHAN IS ILL

J. Will Callahan, the songwriter, author of "Smiles," is confined to a dark room at his home in Petoskey, Mich, suffering from a severe attack of iritis. The affliction, which in everyday language is acute inflammatory rheumatism of the eye ball, is one from which Callahan has suffered for several years. Most of Callahan's lyrics are dictated in a dark room to his wife.

WILL SPEND $10,000 ON ONE SONG

Gilbert & Friedland have announced their intention of spending $10,000 to popularize a new high-class song called "Mending a Heart," by Wolfe Gilbert and Joe Cooper.

The publishers are devoting ocnsiderable time to the building up of their high-class department, which is to be made one of the features of their publishing business.

STERN HAS NEW COMEDY SONG

Jos. W. Stern & Co. have a clever comedy song in "All Those in Favor Say Aye," by Sam Downing and Tom Kennedy. Sam Downing, who wrote the words of the number, has dedicated it to Frederick F. Goldsmith, Exalted Ruler of No. 1 Lodge, B. P. O. E., New York City.

HOME SONGS WANTED FOR THE SOLDIERS

Songs of "Gay Paree" and "Broadway" Type Frowned Upon by U. S. Officials

Songs that ridicule small town and country life and picture pleasantly the life of "Gay Paree" and the lights on Broadway are being frowned upon by U. S. Government officials, who see in their publication insidious propaganda to keep the soldier in the big towns and cities instead of returning to his previous home.

The importanec of the popular song is indeed great and the Government officials, realizing the fact, have started early in incouraging the publications of the old-time songs of home. These numbers will, in the belief of the officials, do much to influence the discharged soldier to leave the big cities.

The thousands that have recently arrived from France are overrunning many of the large Eastern cities and the matter of obtaining employment for them is a matter of great importance. Especially does the Government want those who came from farms to return to their former homes, where labor is so badly needed.

There is naturally a tendency for the young soldier to remain in the big towns and to offset this the Government has taken up the song question.

LIEUT. BIER OUT OF THE ARMY

Lieut. Joseph Bier, M. D., prominent physician and well known to the theatrical and musical profession, has recently been discharged with high honors from the United States Army.

In recognition of his good work, Dr. Bier received the following commendation at the instance of the Surgeon General of the Army:

"Upon your discharge from the service, the Surgeon General has directed me to express to you his personal appreciation and that of the Medical Department for your patriotic devotion to duty and the self-sacrificing spirit that you have manifested in giving your valuable assistance to the Medical Department and to the army when it was so badly needed and to express the hope that you will continue your connection with the Medical Department by joining the Medical Reserve Corps." (Signed) Val. E. Miltenberger, Lieut. Col., Medical Corps, U. S. A.

Dr. Bier announces he will be pleased to have his old-time acquaintances and friends pay him a visit.

Before joining the army Dr. Bier was official physician for many prominent music publishing concerns such as Jos. W. Stern & Co. and many others.

JACK COOK WRITES A SONG

CHICAGO, Ill., April 12.—J. Norman Cook, known professionally as Jack Cook and recently convicted for the murder of Bill Bradway but at liberty on bond awaiting an appeal, has written a song which has been dedicated to his daughter, Norma Cook. It is entitled "Sweet Baby Girl of Mine." The song is now on the presses and will be handled exclusively by Cook. Norma Cook is at present engaged in writing an answer to her father's song, which will carry the title of "Dear Daddy of Mine." Miss Cook is preparing to enter the motion pitcure field and will have the support of Mrs. Sydney Drew, who is a cousin through marriage.

LIEUT. WILSON TO PUBLISH

Lieut. H. S. Wilson, formerly of Newhoff, Beyers & Wilson, is to open a music publishing establishment in Chicago. He will make a specialty of artistic title pages in connection with his publications.

PHIL. KORNHEISER IN CHICAGO

Phil. Kornheiser, professional manager for Leo Feist, Inc., is spending the week in Chicago.

PRAISE FOR THE FEIST HOUSE

George Bob Wick, army song leader at Camp Eustis, Va., sent the following letter last week to the Leo Feist house. The communication, which is but one of many received by the company recently, speaks for itself.

LEO FEIST, INC.,

Sirs: Your very generous supply of songs, song slides and orchestra music received, and I wish to thank you for it. If you knew the appreciation of the fellows for everything that is done for them, your firm would surely feel repaid. I hope that some time the public may be informed in some way just how much Feist & Co. have done to make the life of the soldier pleasant.

You have shown your patriotism in a way that has cost your firm many thousands of dollars and you have done it in such a way that no one except those on the inside know anything about it. Thanking you again, believe me, yours,

GEORGE BOB WICK,
Army Song Leader,
Camp Eustis, Va.

COHEN SONG SCORES AT PALACE

Bernard Granville scored a big hit on Monday with a new song called "The Greatest Thing That Came from France," a new release from the Meyer Cohen catalogue. The song is well written lyrically and is melodious to a degree. Well constructed, the punch line is in just the right spot and after describing the wonders and beauties of France tells of the best thing that came from that wonderful country. It is the boat that brings one back!

BORDONI FOR VAUDEVILLE

M. S. Bentham is arranging to present Irene Bordoni and Lt. Gitz-Rice together in vaudeville. Gitz-Rice, the Canadian soldier songwriter, is writing a new musical show for the Shuberts and also has completed seevral new songs which will be first heard in the new act.

NATHAN WITH WATERSON CO.

CHICAGO, Ill., April 12.—Casper Nathan, writer and former newspaperman, has joined the forces of Waterson, Berlin and Snyder in the capacity of a manager of one of their local departments. The offices of Waterson, Berlin and Snyder have been remodeled and put into handsome shape.

CASEY OF THE K. C. READY

"Casey of the K. C." is the title of a new song by Percy Wenrich. Vaudeville patrons will hear it for the first time when Dolly Connelly, with Wenrich at the piano, opens at the Colonial next week.

STASNY GETS DAMAGE VERDICT

A. J. Stasny, the music publisher, was awarded a verdict of $222 damages against Guilo Gatti-Casazza, director of the Metropolitan Opera House, as the result of an automobile accident.

TOMMIE GRAY HOME AGAIN

Tommie Gray, the songwriter and vaudeville author who has been in France for the past year entertaining the soldiers, arrived home on the Lapland, Saturday.

ELWOOD OUT OF THE ARMY

Paul Elwood, formerly Eastern sales manager for the McKinley Music Co., has received his discharge from the army after serving nearly a year in France.

JOHNSON OUT OF THE NAVY

Howard Johnson, the songwriter, has received his discharge from the navy and is once more actively engaged with the Leo Feist, Inc., establishment.

DRAMATIC and MUSICAL

"THE JEST" DESTINED FOR LONG RUN AT PLYMOUTH THEATRE

"THE JEST."—A four act drama adapted from the Italian of Sem Benelli's "La Cena Delle Beffe," produced Wednesday evening, April 9, 1919, at the Plymouth Theatre, by Arthur Hopkins.

CAST.

Giannetto Malespini	John Barrymore
Neri Chiaramentesi	Lionel Barrymore
Gabriello Chiaramantesi	Charles Kennedy
Tornaquinci	Arthur Forrest
Fazio	E. J. Ballantine
Calandra	Paul Irving
Nencio	George Casselberry
Camus	H. Charles Smith
Cintia	Maud Durand
Ginevra	Maude Hanaford
Lapo	Rankin Davenport
A Lieutenant	Jacob Kingsbury
The Doctor	Cecil Clovelly
The Executioner	Alexander F. Frank
Lisabetta	Margaret Fareleigh
Lucrezia	Martha McGraw
Fiametta	Gilda Varesi
A Singer	Thomas Williams

When an audience on the opening night of a play cheers to voice its acclaim of a piece, as was the case last Wednesday night at the Plymouth Theatre, where Arthur Hopkins presented "The Jest" from the Italian of Sem Benelli, there is evidently something about that play deserving of the enthusiasm displayed. And, in this instance, it is the acting of the brothers Barrymore, John and Lionel, the co-starred players in the cast. It might be added that their acting will make of this play one of the most notable dramatic offerings presented in this country in recent years.

The play, which, in the original Italian, is called "La Cena Delle Beffe" (The Supper of the Jesters), and which was called by Jules Richepin in his French adaptation "La Beffe," has been presented in this country before, Mimi Aguglia, the Italian actress, having played in the piece on the Bowery. Sarah Bernhardt, during the Winter of 1911, announced its performance at the Globe Theatre, but failed to present it. However, Arthur Hopkins' present revival will probably be the one that will count most in the theatrical annals of this country.

"The Jest" is a grim tragedy in four acts whose locale is Tuscany in the fifteenth century. It tells the story of two brothers, Neri Chiaramentesi and Gabriello Chiaramentesi, the former played by Lionel Barrymore and the latter by Walter P. Richmond, who bullies Giannetto Malespini, a sensitive young artist, played by John Barrymore. The latter's life has been made unbearable by the actions of the brothers Chiaramentesi, one of them having ravished the bride-to-be of Giannetto.

The youth seeks revenge. So he plots "The Jest" that proves the brothers' undoing. This consists of separating the brothers so that the shrewd machinations of the sensitive artist may be used to kill one of the brothers and cause the other one to lose his reason. How all this is accomplished is set forth in the play with grim reality.

John Barrymore suggested the slender, bashful young artist, whose soul rebels at the injustice he has suffered with unerring artistry. His acting rose to heights that establish him as the leader of the younger American players. Lionel Barrymore plays the spectacular role of a burly captain of the Lorenzo's Mercanaries and the chief torturer of Giannetto in a manner that stamped him as being no less capable than John.

Maude Hanaford played the role of the ravished sweetheart of Giannetto, who is afterward forced to become a courtesan, in a subdued manner that, at times, appeared to be lacking in warmth but, for the most part, was capable.

Sam Bransky officiated as treasurer of the Majestic, Chicago, last week, during the absence of **Fred Ackerman.**

NAME NEW POTTER PLAY

"Pretty Soft" is the title of the new three-act farce which Walter Sanger and Robert Campbell, probably in conjunction with the Shuberts, will present before the middle of next month. It was adapted by Paul Potter from the French of "Montmartre," by Anthony Mars, which had a long run in Paris.

"A GOOD BAD WOMAN" IS BASED ON FEAR OF MOTHERHOOD

"A GOOD BAD WOMAN"—A drama in three acts, by William Anthony McGuire, produced by Richard Bennett, at the Harris Theatre, on Tuesday, April 8.

CAST.

Richard Brant	Robert Edeson
Dr. John Calvert	Wilton Lackaye
Ruth Brant	Margaret Illington
Dollie Bennett	Katharine Kaelred
Evelyn Martin	Hazel Turney
Harold Spears	Richard Taber
Hilda Jones	Amy Ongley

"A Good Bad Woman" is a sincere attempt to lay bare the iniquities of the illegal operation, but the delicate nature of the subject under discussion and the frankness with which the playwright has gone into details with respect to the matter has resulted in a play that is at times rather disagreeable.

The theme of "A Good Bad Woman," the avoidance of motherhood, has been utilized on several occasions in the last four or five years by picture playwrights, "Where Are My Children," a sensational Universal feature film which was presented on Broadway, being based on the same subject.

The story treats of a woman who is expecting the birth of a child and whose fear of the outcome of the forthcoming physical ordeal makes her a rather willing listener to the advice of a female friend. The arguments of the woman's friend seem plausible enough and a physician is sought who, to all intents and purposes, performs an abortion in order to prevent the expected birth.

The physician, however, misleads the woman into thinking that the object desired has been achieved. The woman's husband, who is not in on the secret and who, incidentally, discovers that the physician is an old college chum of his, decides to take a hand in the proceedings. He seeks out the supposed malpractitioner, accordingly, and threatens to shoot him. Explanations follow and the husband is informed of the true nature of things in a highly dramatic scene that is exceedingly well played and which atones for much that is overdrawn in the play.

"A Good Bad Woman" is, essentially, a melodrama, and, on the whole, is rather crudely constructed. The cast is exceptionally good, all of the parts having been intrusted to players of proven worth. Wilton Lackaye is the physician and gives his customary smooth and technically perfect performance. Robert Edeson plays the part of the husband and succeeds in making a difficult role convincing.

Margaret Illington, as the wife whose dread of giving birth to a child nearly leads to a tragedy, plays in a subdued, quiet fashion that contains a direct appeal. Miss Illington is an emotional actress of genuine ability and her interpretation of the misguided wife adds another laurel to her already large collection.

There is plenty of comedy relief in the plya, Hazel Turney, Richard Taber and Amy Ongley handling the lighter roles with a true sense of comic values. Katharine Kaelred, as the female friend of the wife, whose advice causes all the trouble, gives a likeable performance throughout.

The piece may give rise to enough discussion to put it over as a hit. Worse plays have succeeded as big box office winners without the added value of the sensational element this one contains.

HOBART'S FARCE LIKELY TO HAVE A LONG SEASON

"COME ON, CHARLEY."—A farce in three acts, by George V. Hobart. Produced April 8 at the Forty-eighth Street Theatre by George V. Hobart.

CAST.

William J. Drew	Charles Abbe
Howard Garvey	Russel Parker
Dorothy Drew	Amy Leath Dennis
Jerry Page	Russell Morrison
Amanda Higgins	Eunice Elliott
Jacob Lubin	Maurice Barrett
John O'Brien	Dan Kelly
Johiah Wainwright	W. H. Dupont
Percival Teeters	Frank McCormack
Tony (a newsboy)	Edwardo Flammero
Harry Cuthbert Lynham	Robert Rendal
Charley Carter	Lynne Overman
Mrs. Bascom	Millie Butterfield
Pansy	Lilyan Tashman
Panatella	Estella Taylor
Maurice Bannerman	M. Tello Webb
Teddy Ball	Vinton Freedley
Victor (a waiter)	Pierre Fordeaux
Hugo (a waiter)	Alphonse Ethier
Madeline Norris	Marguerite Forrest
Jennie	Miss Arpentini
Major Norris	James Hester
William Negley	Charles Keane
Robert Kearney	Charles Mason
Morton Butler	Walter Allen
Inspector Shaw	Rawlin Herbert

"Come-on, Charley" looks good for a long season at the Forty-eighth Street. The play is a mixture of light comedy, low comedy, farce and melodrama and the various elements entering into its make-up have been very well blended. The net result is an entertainment that will stand the acid test.

At the opening a lawyer is seen in his office preparing to advise a young man named Charley Carter of an inheritance of $10,000 that has been left to him by an uncle in China. Charley Carter is a shoe clerk in Stamford, and because of the fact that he is an easy mark is called "Come-on Charley." The lawyer has a theory that $10,000 can be parlayed into a half million in six months, if properly invested. Complaining of a headache, the lawyer takes a couple of tablets and falls asleep. He dreams he has made an arrangement with "Come-on" whereby the young man will receive his $10,000 with the provision that he is to run it up to half million inside of six months. If he does so the lawyer will give him another million.

Everything Charley touches turns to gold. The very crooks who would do him are done themselves. In the second act we find the so-called easy mark living in New York in a swell hotel, with a staff of friends and advisers around him. Charley gets the half million before the time fixed, with ridiculous ease. In the third act, which is laid in a haunted house, the crooks attempt to "get" Charley, the action here becoming quite melodramatic. In the final scene the lawyer wakes up and finds he has been romantically dreaming.

Lynn Overman, as Charley, gave a performance that should make him as a two-dollar star. Others whose character interpretations merit the highest commendation are Chas. Abbe, as the lawyer; Frank McCormack, who plays the role of an eccentric private secretary and scores the comedy hit of the piece; Dan Kelly, as an Irish inventor; Robert Rendal, as a smooth confidence man; Maurice Barrett, as a vaudeville impressario, and Walter Allen, as a millionaire. Lillian Tashman and Estella Taylor, as a couple of vaudeville artists of the Cherry Sisters type, scored individual laughing hits. Amy Leah Dennis had the role of the heroine and looked and acted the part to perfection.

SKINNER GETS NEW PLAY

Otis Skinner has accepted a new play by G. Ivor, a writer who has hitherto confined his talents to financial subjects. It will be seen next season.

"AGES" CAST COMPLETE

The cast of Guy Bolton and George Middleton's new play, "Through the Ages," being produced by F. Ray Comstock and Morris Gest, has been completed. The drama will have its premier early in May. In addition to a number of singers and extra people, those in the cast are Pedro de Cordoba, Ralph Kellard, Jane Cooper, Clara Joel, Helen Chandler, Charles Crompton, Carl Anthony, Henry Stephenson, Hubert Druce, Rollo Lloyd, Jules Epailly, Leslie Palmer, Ernest Elton, Richard Melchen, Claire Eames, Irving Jackson, Helen Crane and Boots Wooster.

"PAPA" IS COMEDY CONTAINING MANY FUNNY SITUATIONS

"PAPA."—A comedy in three acts by Zoe Akins. Presented Thursday evening, April 10, 1919, at the Little Theatre, by F. C. Whitney.

CAST.

Doris	Violette Wilson
Chloe	Ann Andrews
Papa	John L. Shine
Mr. Roderick	Barnett Parker
Dick	Robert Andrews
Dolores	Miriam Battista
The Governess	Nina Varesa
Zimzapanzi	Adolphe Millar
Mrs. Blythe	Jobyna Howland

"Papa," the three-act comedy by Zoe Atkins, which was presented at the Little Theatre last Thursday night, is a play that will interest foundling asylums, because it is concerned largely with a child whose paternal authorship seems to be a mystery. And when it is considered that in addition to being an illegitimate offspring this child is suffered to have an illegitimate mother, i. e., she made believe she was the child's mother, it may easily be said that the infant's lot was not an 'appy one.

The fault really was papa's, "grand dad," or "Da-da," the babe would call him. He got into financial difficulties and had to get money somehow, so he conceives the plan of marrying off his daughters to men with money. However, one of the daughters, without benefit of clergy, becomes the mother of an innocent chee-ild. The man who is going to marry her must not know about it, of course; so the motherhood of the child is foisted upon the "pure" sister. But there's also a man that wants to marry the latter sister.

The complications begin at this point. The indiscreet sister marries the man who wants her. The "pure" sister tells the man she loves that she has been guilty of the indescretion heretofore mentioned and asks her lover to forgive her for having borne an illegitimate child. And not only does friend lover forgive her, but he also adopts the child, "Papa" is furnished with the wherewithal to meet his financial obligations, and everything ends happily.

All of which furnishes material for this comedy, which hits the high spots at times, but very often does not, due to a paucity of scintillating lines that some of the very funny situations might warrant.

The work of the players is far from satisfactory. Mostly they did not appear to be sure of the purpose of it all. Ann Andrews, who plays the ruined daughter, has a pleasing personality and acted well, at times. Violette Wilson as Doris, the other daughter, hardly played up to the part assigned to her. John L. Shine played one scene well, that in which he makes love to a woman who believes him to be the father of the illegitimate child. In this scene he reached some real comedy high spots. Barnett Parker and Everett Eldred were the ingenuous husbands, but failed to play up to possibilities in their respective roles. Adolphe Millar, as the tenor who is the real father of the child, performed satisfactorily.

PUBLICITY THAT H

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"Johnny's In Town"
"Chong"
"Heart Breaking Baby Doll"
"Alabama Lullaby"
"The Navy Will Bring Them Back"

"The Rose Of M Ma
"The Kiss That lad
"Every Day Will B Su
When the ow
"In the Land Of Bgin

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"Everything Is Peaches Down in Georgia"
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"I'm Sorry I Made You Cry"
"Anything Is Nice That Comes From Dixie"
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"That's What God Made Mothers For"

That's What God Made Mothers For

By LEO WOOD

Valse Mod^to — Vamp

VOICE

dreamed I saw my dear old moth - er kiss - ing me good - bye, And I've
I've watched you from the time I rocked you in your cra - die dear,

tho' her heart was break - ing and the tears shone in her eye, She
dreamed for you and planned for you and longed to keep you near. But

whis - pered, "Boy don't let our part - ing greive you an - y more. But
now the, time comes and your go - ing, to some dis - tant shore. Is

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just re - mem - ber this is what God made all Moth - ers for
on - ly one of man - y cares God made all Moth - ers for.

REFRAIN

To watch o-ver you when a ba by, To sing you to sleep with her song,

To try to be near you to com-fort and cheer you, To teach you the right from the

wrong — To do all she can to make you a man And o - ver a mil-lion things more.

To sigh for you, cry for you, yes, ev - en die for you, That's what God made Mothers for.

That's What God, etc.-2

Poor Little Heart Broken Doll

Words by HARRY PEASE

Music by ED G. NELSON & FRED MAYO

VOICE

Your heart is break - ing my poor lit - tle doll,
Wont you for give me for what I have done,

Tear drops are fall - ing too; I did - nt mean it when
Don't let me plead in vain; You might have known it was

I said "Good - bye," I was just teas - ing you;
on - ly in fun, I'll nev - er teass a - gain;

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CHORUS

Poor lit - tle heart bro - ken doll, Cheer up and please don't
cry; For each lit - tle tear that I've made you shed,
I'll bring you one mil - lion smiles in - stead; I know that I'm all to
blame, My heart is throb-bing with shame, For my love is sin -
-cere and I'm sor-ry dear, So don't cry lit-tle heart bro-ken doll. doll.

Poor Little Heart Broken Doll - 2

God's Service Flag Of Love

RACHEL STOREY and LEO WOOD

Valse Lento

"Moth - er dear tell me" a Each eve - ning now af - ter

lit - tle boy said, Climbing up on her knee, "Has God up a
his prayrs are said, He gaz - es up a - bove, And smiles at the

bove us a ser - vice flag too, Like ev - 'ry one else that I see?" In
stars shin - ing there o - ver - head, So brightly in God's flag of love, His

won - der his eyes opened wide, As soft - ly his mother re - plied
hap - pi - ness now is com - plete, As soft - ly we hear him re - peat

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REFRAIN

All the stars in the sky are in God's ser - vice flag And each one is a sym - bol of

love, For the child - ren who do all that he wants them to while he watch - es

them from a - bove So be good and be kind. And just keep this in mind It's your

good de - He's think - ing of That's why that gleaming one Is for His on - ly

Son, In God's ser - vice flag of love. All the love

God's Service Flag

Roses of Arcadie

Words by RACHEL STOREY

Music by OTTO MOTZAN

Tempo di Valse

Fresh from the for - est Ros - es of Ar - ca - die, All so sweet - ly in

bloom, Greet my sens - es with their sweet per - fume Oh, White Rose and Red Rose,

Bloom - ing on - ly for me, From their syl - van re - treat in Ar - ca - die.

Emblem of love are you, Love that is strong and true, Here to my love - ly

heart Glad - ness and joy im - part, As back thro' the midst I Gaze Back to the

gold - en, gold - en days, From life from care was free, Ros - es of old Ar - ca -

die. Fresh from the for - est, Ros - es of Ar - ca - die, All your

beau - ty I've seen, In that land of sweet E - van - gel - ine Oh, White Rose and Red Rose,

Bloom - ing on - ly for me, From their syl - van re - treat in Ar - ca - die

Roses of Arcadie - 3

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Australia
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Sydney

Frank Worth is now with **Boyle Woolfolk.**

John Riley has a new juggling act in rehearsal.

Mae Nelson is mourning the death of her father.

Earl Pingree has signed for the "Unmarried Mother" company.

Charles Reid has a new piano act in rehearsal at Unity Hall.

Blanche Hazelton has been engaged for the Valerie Bergere act.

Evelyn MacVay has succeeded Helen Clarke in "Oh, My Dear."

Mildred Brownell intends to return to musical comedy next season.

Angela Ogden has been added to the cast of "The Little Journey."

N. C. Waters has sold the Rex Theatre in Purcell, Okla., to Hugh Smith.

Will F. Crocket and **Rex Wilson** are with the Sherman Kelly Players.

Hughie Thompson will soon play vaudeville in a new act, "Who's Who."

Harold Whalen has signed with William Elliot for the coming season.

Abraham Goodside has re-opened the Jefferson Theatre in Portland, Me.

Lieut. Wells Hawks, U. S. N., formerly publicity man, is back in New York.

Hamilton Christy and **Celette Scudder** have signed for "The Dangerous Age."

William Small has been engaged as business manager for the Spanish Theatre.

The **Miller Sisters** have been engaged for one of the "Better 'Ole" companies.

Merle Stephens arrived in New York last week after a vacation in Los Angeles.

The Magleys, a man and woman, have a new dance act in rehearsal at Unity Hall.

Charles Brooks and company have in rehearsal a new act called "Country Minstrels."

Ed. Aiken, Dolly Day and **Una Carpenter** have signed for "The Naughty Bride" company.

Percy Benton has signed with **Barry MacCormick** for a seven-week tour in "Macushla."

Sergt. Jack Aldrich has been mustered out and is back as property man with the Winter Garden.

Jack Marvin has left stock and is now with Alan Brooks' vaudevile skit, "Dollars and Sense."

Joseph Santley and his wife, **Ivy Sawyer,** will be with Charles B. Dillingham next season.

Marjorie Rambeau will be starred in "The Pearl of Great Price," next season, by A. H. Woods.

F. R. Mullin, bill poster, has been discharged from the American Theatrical Hospital, Chicago.

James J. Confrey has been engaged for **Gaskell** and **McVitty** by **Bennett's** Exchange in Chicago.

Richard Carlyle and **Mabel Hart** were signed last week for the "Honeymoon Limited" company.

Abe Cohen, manager of the Midway Theatre, Chicago, is recuperating at the Wesley Hospital, Chicago, where he recently underwent a serious operation.

ABOUT YOU! AND YOU!! AND YOU!!!

Violet Vance, who has been seriously ill at her home in Brooklyn, is now on the road to recovery.

Alice May played the part of "Anne" in "A Little Journey" last week on only three hours' study.

Doris Moore took **Irene Haisman's** role in "Miss Nelly of N' Orleans" last week, due to the latter's illness.

George Reed, a young juvenile from the West, will open with the new show at the Palais Royal next Monday.

Hoyt's Musical and Military Review opened at the Hamilton last Monday. It is a new instrumental act.

Louise Dunbar, Anna Hamilton and **Marie Marion** were engaged for **George Gatts'** new show, last week.

Mrs. Fred S. Rounds is mourning the loss of her only sister, **Mrs. Richard Vaughn,** who died last week.

B. McDaniel, a popular Chicago musician, has been discharged from the American Theatrical Hospital.

J. M. Van Zant has been engaged to compose several new musical numbers for the musical act "Going Some."

Mollie King has left the Century roof and will shortly reappear in motion pictures, heading her own company.

E. W. Byington was engaged by Bennett's exchange last week for Raymond Bodd's vaudeville act "Remnants."

Joseph E. Shea, the booking agent, is doing jury duty in the Supreme Court. He finishes on Friday of this week.

Henry Hull has been engaged to appear with **Margaret Anglin** in a special performance of "Electra" and "Medea."

John Spargur, musician and conductor, will have charge of the Seattle Symphony Orchestra for the coming three years.

Sidney Schallmann, former Chicago vaudeville agent, has formed a partnership with **Louis Pincus** in New York.

Marjorie Pringle entered "Come Along" last Monday night in the role of Barbara Benton. She is a soprano-comedienne.

Earl Benham and **Denman Maley** have signed with the Selwyns to appear in the new musical play "Among the Girls."

The **Ziegler Sisters** have been signed for ten consecutive weeks over the Loew Circuit. Sam Fallow handles the booking.

Earl and **Wilson** have a new sketch in "One" called "Waiting at the Pier." The turn will open this wek in Philadelphia.

L. C. Scott and **J. C. Kerhl** have purchased the Electric Theatre in Dilworth, Okla., and have installed new equipment.

Frank A. Gladden, Chicago agent, who has been in the American Theatrical Hospital for some time, is recovering rapidly.

Arthur Deagon's bookings will be handled, hereafter, by Harry Weber. He was formerly booked through the Casey office.

The **Sherlock Sisters** sailed for London last week, where they will fill an engagement with a new review opening May 1.

Billy Sharp is getting ready to put on a new revue at Healy's Restaurant, which is scheduled to open the first week in May.

Dave Walton and **Beatrice Turner** will open with a new act April 21. The turn will be in "one" and is titled "Yes, She Did."

Elizabeth Marbury directed a vaudeville entertainment at the K. C. Longacre Square hut last week for the soldiers and sailors.

Albert Fritche, acrobat, in vaudeville with **The Fritches,** is recovering from an operation in the American Theatrical Hospital.

Cathleen Nesbit has been engaged for a role in the new Shipman-Wilde comedy, "Dark Horses," which **William Harris is** producing.

Florence Macbeth and **James T. Powers** were signed last week by Director Wm. G. Stewart for the Commonwealth Opera Association.

Lillian Morton, formerly in "Pom Pom," has been placed under contract by Evangeline Weed for a new musical production next season.

William H. Whitton has been engaged as agent of the Bates-Allen Wagon Show after an absence of three years from the circus game.

Nan Gray, a Scotch character entertainer, opens for a showing at the Fifth Avenue this week. Morris and Feil have the bookings.

Loretta Eglin, A. M. Zinn, LeCompte and **Flesher** have been engaged for "My Military Girl" company through Bennett's Chicago Exchange.

Arthur Byron, Frederick Perry and **Margaret Lawrence** have been engaged by the Selwyns to appear indefinitely in "Tea for Three."

The Burlington Four have closed their act for a week in order to enlarge it. A chorus of ten girls will be added. It will reopen April 21.

Susanne Morgan, formerly in "Here Comes the Bride," has been engaged for a part in "Nightie Night," Adolph Klauber's forthcoming production.

Frances Earl and **Ed. Mullen** are rehearsing a new singing and dancing act, which opened on Monday in Syracuse, playing the Keith time.

Catherine Proctor is again playing the leading feminine roles in "The Marquis de Priola" and "The Matinee Hero," opposite Leo Ditrichstein.

Johan Cohan, fifteen years old, won the silver loving cup offered last Tuesday night by Sophie Tucker at Reisenweber's for the best imitation of herself.

Eduardo Arozamena has come to the United States from Mexico to conduct the rehearsals of the Spanish opera, "Maruxa," which opens at the Park, Saturday.

Jazzbo, who has been appearing in cabarets, has a new vaudeville act, consisting of a band and himself, in which he is scheduled to open in vaudeville April 27.

Lewis Seymour, an English singing comedian of the George Lashwood type, made his initial appearance on this side of the water, at the Halsey in Brooklyn, last week.

E. A. Turner, formerly in vaudeville with the "Young Mrs. Stanford" act, has been appointed manager of the dramatic and musical department of Evangeline Weed, Inc.

Sophie Tucker, Nonette, the **Watson Sisters, William** and **Gordon Dooley, Esther Walker, Ralph Herz, Cunningham** and **Clements, De Haven** and **Nice, Phil Baker, Rev. Frank Gorman** and **Donald Roberts** appeared at the Winter Garden last Sunday night.

George Vivian has been appointed stage manager of the "Good Morning Judge" show at the Shubert Theatre, where he last week succeeded Cecil Covelley.

Louis Hallett has taken over the building at No. 116 West Forty-ninth Street, and after alterations are made will have several rehearsal studios for artists.

Ernest Lansing has been engaged as manager of the Colonial Theatre, Akron, Ohio. **C. Glasgow** is the new treasurer and **C. M. Willand** the assistant treasurer.

The **Perkins de Fishers,** who have been appearing in the sketch called "The Half Way House" for the last fifteen years, are headed for New York, after a two years' absence.

M. S. Epstin, the Putnam Building agent, fell from a Fifth Avenue 'bus recently and sprained his wrist and was otherwise shaken up. He is around his office again.

Private **Eddie Rickart,** of the 27th Division, was the winner of the silver loving cup presented by Sophie Tucker at Reisenweber's last week for the best imitation of Al Jolson.

Nathan Burkan, the theatrical lawyer, returned from Canada last week, where he went to urge the passage of a reciprocal copyright law affecting American songs used for mechanical purposes.

Charles King has joined the Actor's Colony at Great Neck, L. I., and **Shep Camp,** who plays with him in "Good Morning, Judge," has purchased the W. P. Allen residence at Rye, N. Y.

Peggy Barnstead, John A. Murphy, William T. Ryan, William Street, Paul Warren, Roy R. Buckley and **William M. Swayne** have joined the Co-operative Players for the Julius Hopp dramas.

Dolly Gray, the soubrette with Frank Folsom's musical comedy sketch "Going Some," has been confined to her home with influenza. She is now recovering and will rejoin the act after Easter.

Marguerite DeVon and **Ben Mulvey** opened last week with a new act at Newark. It is a singing and dancing turn and will begin a tour over the camp circuit this week, starting at Camp Merritt.

Harry McNaughton has been appointed to succeed Richard Temple as "Bert" in "The Better 'Ole," Chicago company. He is a cousin of **Charles McNaughton,** playing the same role in the New York company.

Mabel Livingston-Frank, the press agent, has written the lyrics to a book of songs composed by Mana Zucca, the soprano-composer. The book is called "A Child's Night in Song," and is published by Schirmer.

Boris Thomashevsky will give a testimonial benefit at his National Theatre, April 23, to Harry Kaufman and Sam Levy, treasurers at the theatre. Bessie Thomashefsky will appear in "The Green Milionaire."

Arthur Burgess, Hal Churchill, John H. Elliot, Edith Facett, Ray Clemens, Bob King, Chick and **Lloyd. Thurman** and **Charles Wittaker** have been engaged for Princess Theatre Opera Company in San Antonio, Texas.

Pliny Rutledge is now preparing the act in which he appeared hereabouts five years ago for a revival. In the cast of "The Fatted Calf," which is the title of the offering, are Marie Aymes and R. A. Dowse. Edward A. Weitzel is the author.

Mary Garden, Estelle Winwood, Frances Starr, Ethel Stannard, Margaret Lawrence, Violet Heming, Mabel Taliaferro, Janet Beecher, Juliet Day, Florence Nash, Mary Nash, Anna Case, Blanche Bates, Alice Brady, Jane Cowl and **Marjorie Rambeau** will assist as saleswomen during the coming two weeks at the Red Cross Shop.

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VAUDEVILLE BILLS
For Next Week

NEW YORK CITY.

Palace—Eva Tanguay—Leo Donnelly—Haig & Lockett—Whiting & Burt—Montague Love.

Colonial—Van & Schenck—Dolly Connelly & Co.—Conelli & Gibson—Buch Bros.

Royal—Nonette—Gibson & Conelli—Bernard & Duffy—Wellington Cross—Stuart Barnes—Wright & Dietrich—Chris Richards—Will J. Ward & Co.

Alhambra—Allen Brooks & Co.—Ford & Goodrich—Stone & Kalisz—Aerial De Groffs—Catherine Powell—The Geraldis.

Riverside—Maurice Burkhard—Hands Across Sea—Lambert & Ball—Julius Tannen—James Watts & Co.

BROOKLYN, N. Y.

Orpheum—O'Donnell & Blair—Robt. T. Haines & Co.—Claudia Coleman—Dickinson & Deagon—Not Yet Marie—W. J. Reilly—Yvette Rugel—Mirano Bros.—Francis Reynold—Frank Faye.

Bushwick—Bert Williams—Dazie & Co.—Davis & Darrell—The Vivians—Mack & Vincent—Nelson & Chain—Three Daring Sisters—Geo. McFarlane.

BALTIMORE, MD.

Maryland—Marion Harris—Helen Ware—Toto—Powers & Wallace—Tony & Norman—Jimmie Cook & Partner—U. S. Navy Jazz Band.

BUFFALO, N. Y.

Shea's—Petticoats—Patten & Marks—Moran & Mack—Walter Weems—Four Readings—Willie Hale & Bro.—Olga Petrova.

BOSTON, MASS.

Keith's—Rooney Bent—Mr. & Mrs. J. Barry—Fink's Mules—Harry Cooper—Sybil Vane—Geo. N. Brown & Co.—Bernard Granville.

CLEVELAND, OHIO.

Hippodrome—Al Shayne—Sylvester & Vance—Rita Marlo Orchestra—Yip Yip Yaphanker—Donald Roberts—Martyn & Florence—Emma Carus—Herbert Clifton—Jean Adair & Co.

COLUMBUS, OHIO.

Keith's—Avon Comedy Four—Campbell Sisters—Mrs. G. Hughes & Co.

CINCINNATI, OHIO.

Keith's—Frank Crummit—A. & F. Stedman—La Bernicia & Co.—On the High Seas—Selma Braatz—Harry Holman & Co.—Donald Roberts—Grace De Mar.

DAYTON, OHIO.

Keith's—Helene Davis—Adroit Bros.—Bruce Dufett & Co.—Clark Sisters—Marx Bros.—Frank Gaby—Doree's Imp. Quintette.

DETROIT, MICH.

Temple—Prosper & Moret—Susan Tompkins—Doree's Celebrities—Bob Albright—Ames & Winthrop—Gonne & Alberts—Jas. C. Morton & Co.—Tanaki Duo.

ERIE, PA.

Colonial—Edward Marshall—Harry Beresford.

GRAND RAPIDS, MICH.

Empress—James J. Morten—Orville Stamm—Green & De Lier—Cahill & Romains—Cantwell & Walker—Frisco.

HAMILTON, CAN.

Orpheum—Klein Bros.—Stevens & Hollister—Melnotte Duo—Mayo & Lynn.

INDIANAPOLIS, IND.

Keith's—For Pity's Sake—Mme. Chilson Ohrman—"Somewhere in France"—Elsa Ruegger—Van Cellos—Levitation—Julie Ring & Co.

LOUISVILLE, KY.

Keith's—Snow & Velmar—Aerial Mitchells—What Girls Can Do—Eddie Foyer—Frankie Heath—Oliver & Oup.

LOWELL, MASS.

Keith's—Imhoff, Conn & Coreene—Lee & Cranston—Juliet Dika—Nakse Japs—Wilson Bros.—Masters & Kraft—Harold Dukane & Co.

MONTREAL, CAN.

Orpheum—Nash & O'Donnell—Tarzan—Guerro & Carmen—Stone & Hayes—Olsen & Johnson—Ruth Roye—Five Pandurs—Gretchen Eastman Co.

PORTLAND, ME.

Keith's—"Somewhere with Pershing"—Jack Inglis—Millette Sisters & Co.—H. & A. Seymour—Manning & Lee—Seven Honey Boys—Chalfen & Keke.

PHILADELPHIA, PA.

Keith's—Owen McGiveney—Walter C. Kelley—Robbie Gordone—Gus Edwards & Co.—Adler & Ross—George Price—Tracey & McBride—Halligan & Sykes—Howard's Ponies—Marie Nordstrom.

PROVIDENCE, R. I.

Keith's—Libonati—Four Mortons—Ivan Bankoff Co.

PITTSBURGH, PA.

Davis—Conroy & Murphy—Arnold & Allman—Reynolds & Donegan—Hyams & McIntyre—Belle Baker—Bradley & Ardine.

ROCHESTER, N. Y.

Temple—Harry Watson & Co.—Emma Stevens—Laurie & Bronson—Kharum—Symmons & Brantly—Stanley & Birns—Janis & Chaplow.

TOLEDO, OHIO.

Shea's—Gliding O'Mearas—Chappelle & Stinnette—Kranz & La Salle—Cressy & Dayne—Robbins & Co.—Playmates.

TORONTO, CAN.

Shea's—Hickman Bros.—Harry Hines—Sallie Fisher & Co.—Edna Luby—Ishakawa Japs—Moran & Wiser—Darrell & Edwards—Ford Sisters & Co.

WILMINGTON, DEL.

Garrick—William Embs & Co.—Texas Comedy Four.

WASHINGTON, D. C.

Keith's—Meyers & Moon—Memory Book—Mehlinger & Meyer—Gallagher & Robley.

YOUNGSTOWN, OHIO.

Hippodrome—Four Haley Sisters—Ethel M'Donough—American Ace—Marconi & Fitzgibbon—Le Maire & Hayes—Gertrude Hoffmann—Fred Berrens.

ORPHEUM CIRCUIT

CHICAGO.

Majestic—Edna Goodrich & Co.—Barr Twins—Misses Campbell—Scotch Lads & Lassies—Gardner & Hartman—Florenz Duo—Lunette Sisters.

Palace—Mabel McCane—Caroline Kohl & Co.—Frances Kennedy—J. & K. Demaco—Garcinetti Bros.—Mlle. Nitta-Jo—Le Maire & Crouch—J. & M. Harkins—Ramsdells & Deyo.

State Lake—Jack Norworth—Robinson's Elephants—Smith & Austin—Clark & Bergman—Osaki Troupe—Espe & Dutton—Billy Rogers.

CALGARY, CAN.

Orpheum—Trixie Friganza—Maud Earl & Co.—Sidney & Townsley—Mike Bernard—Muriel Worth & Co.—Wilson Aubrey Trio.

DULUTH, MINN.

Orpheum—An American Ace—Deiro—Harry Jolson—Herschel Henlere—Nora Kelly—Aerial Shaws.

DES MOINES, IA.

Orpheum—Rae Samuels—Senor Westony—Hampton & Blake—Athos & Reed.

DENVER, COLO.

Orpheum—John B. Hymer & Co.—McKay & Ardine—Henry B. Toomer & Co.—Levolos—Sid Townes—Rodriquez Bros.—Walters & Walters.

KANSAS CITY, MO.

Orpheum—Jos. Howard's Revue—Bert Baker & Co.—Blair & O'Donnell—Burns & Frattito,—Scot Gibson—Turner & Grace—Shrapnel Dodgers.

LOS ANGELES, CAL.

Orpheum—Theo. Kosloff & Co.—Coakley & Dulevy—Jean Barrios—Flemings—Martha Hamilton—Natalie Sisters—Four Husbands.

LINCOLN, NEB.

Orpheum—Florence Roberts & Co.—Sue Smith—Brenck's Models—Wanzer & Palmer—Everest's Circus—Primrose Four—Jan Rubini.

MINNEAPOLIS, MINN.

Orpheum—Morgan Dancers—Santos & Hayes—Jos. E. Bernard & Co.—Harmon & O'Connor—Jennings & Mack—Three Mizunos.

MILWAUKEE, WIS.

Majestic—Bessie Clayton & Co.—Harry Langdon & Co.—Officer Vokes & Don—Leo Beers—Martha Hamilton & Co.—Burt & Rosedale—Frank Brown.

NEW ORLEANS, LA.

Orpheum—Alla Moskova & Co.—Yates & Reed—Ryan & Ryan.

OMAHA, NEB.

Orpheum—Frank Dobson & Co.—Claudius & Scarlet—Kennedy & Rooney—Walter Fenner & Co.—Vallecita's Leopards—Street Urchin—Three Bennett Sisters.

OAKLAND, CAL.

Orpheum—Paul Dickey & Co.—Chas. Irwin—Adams & Griffith—Hickey Bros.—Jonant & Berri—Helen Scholder—Fantino Troupe.

PORTLAND, ORE.

Orpheum—Reckless Eve—Crawford & Broderick—Nita Johnson—Bessie Rempel & Co.—Merritt & Bridewell—The Sterlings.

SAN FRANCISCO, CAL.

Orpheum—Miracle—Harriet Rempel & Co.—Clara Morton—Davis & Rich—Paul La Varie & Bro.—Mosconi Bros.—Polly Moran—Sam Mann & Co.

SEATTLE WASH.

Orpheum—Annette Kellermann—Great Lester—Gene Greene—Margaret Young—E. & A. Adair—Alec & Dot Lamb.

ST. LOUIS, MO.

Orpheum—Cecil Lean & Mayfield—Morton & Glass—Williams & Wolfus—Whipple, Huston & Co.—Littlejohns—Kathryn Murray—Sansone & Delilah.

SALT LAKE CITY, UTAH.

Orpheum—Valeska Suratt & Co.—Rockwell & Fox—Geo. Yeoman—Lewis & White—Nolan & Nolan—Demarest & Collette—Nate & Wiley.

SACRAMENTO, STOCKTON AND FRESNO, CAL.

Pantages—Eddie Foy & Family—Genaro & Gold—Hobson & Beatty—Chas. Wilson—Kirksmith Sisters—Girls of Altitude—McIntyres.

ST. PAUL, MINN.

Orpheum—Only Girl—Hector—Mazie King & Co.—Brierre & King—Wm. Smythe—Bailey & Cowan.

VANCOUVER, CAN.

Orpheum—Lucille Cavanaugh & Co.—Bessie Browning—Mason & Keeler—Clark & Verdi—Silber & North—La Rue & Dupree.

WINNIPEG, CAN.

Orpheum—Blossom Seeley—Patricola & Myers—Whitledge & Beckwith—Mollie McIntyre & Co.—Williams & Mitchell—Olga Mishka & Co.—Dunham & Edwards.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Gingras—Slim, Klass & Saxe—Nat Nazarro, Jr., & U. S. Navy Band. (Last Half)—Lorner Girls—Ed & Lottie Ford—Morris & Campbell—Venetian Gypsies.

Plaza (First Half)—Ben Smith. (Last Half)—Otto & Sheriden—Klein & Frazer—Elsie Main and Black & White Boys.

HARTFORD, CONN.

Poli (First Half)—Dingley & Norton—Keating & Walton—Amoros & Obey—Mumford & Stanley—Marg. Hill's Com. Circus. (Last Half)—Archer & Belford—Corcoran & Mack—Rigoletto Bros.

NEW HAVEN, CONN.

Palace (First Half)—Lorner Girls—Morris & Campbell. (Last Half)—Slim, Klaiss & Saxe—Nat Nazarro, Jr., & U. S. Navy Band.

Bijou (First Half)—Otto & Sheriden—Archer & Belford—Klein & Frazer—Venetian Gypsies. (Last Half)—Carroll, Keating & Fay—Copeland & McCloud.

SPRINGFIELD, MASS.

Palace (First Half)—Cecil & Bernice—Liberty Trio—That's My Wife. (Last Half)—Mahoney & Auburn—Alice Manning—1919 Version Pretty Baby.

SCRANTON, PA.

Poli (First Half)—Four Dancing Demons—Ernest Dupille—For Love & Money—Wm. & Mary Rogers—Ruth Budd. (Last Half)—Manon Four—Wilfred Clarke & Co.—Eugene Emmett—Wright & Percival—Short.

Poli (First Half)—Mahoney & Auburn—Alice Manning—Carroll, Keating & Fay—Corcoran & Mack—Winston's Water Lions. (Last Half)—Gingras—Willie Arcus—Ling & Long—Mumford & Stanley—Winston's Water Lions.

(Continued on page 31.)

STERN'S BIG "8"
GROWN TO "TEN"
STERN'S SENSATIONAL SUCCESSES
1556 Broadway, N. Y. C. 119 No. Clark St., Chicago, Ill.

HIT No. 1	"EV'RYWHERE THAT WILSON GOES" Some ROARING Hit
HIT No. 2	"ALL THOSE IN FAVOR SAY AYE" Some LODGE Song
HIT No. 3	"WAIT AND SEE" Some WALTZ Song
HIT No. 4	"TEARS OF LOVE" Some Successor to "SMILES"
HIT No. 5	"OH HELEN" Some COMEDY Song
HIT No. 6	"I'M GLAD I CAN MAKE YOU CRY" Some WALTZ Song
HIT No. 7	"INDIANOLA" Some NOVELTY Song
HIT No. 8	"PAHJAMAH" Some ORIENTAL Song
HIT No. 9	"KENTUCKY DREAM" Some HIGH CLASS WALTZ Song
HIT No. 10	"MY GAL'S ANOTHER 'GAL' LIKE GALLI-CURCI" Some WONDERFUL Song

HAROLD WHALEN

JUVENILE

This Season with "Beauty Trust" — Next Season in the Legitimate

EXCLUSIVE MANAGEMENT—CHAMBERLAIN BROWN

RE-ENGAGED FOR NEXT SEASON

CHAS. COLE

UNDER THE DIRECTION CHAS. M. BAKER

Thanks to Managers for Kind Offers

Season's Sensation

Direction Ike Weber

GRACE HOWARD

Soubrette CHAS. WALDRON'S BOSTONIANS

STARS OF BURLESQUE

PAT WHITE SHOW

LEW LEDERER

CLARA GIBSON

NOW WITH FRED IRWIN'S MAJESTICS

FEATURED MIDNIGHT MAIDENS

NIBLO AND SPENCER

MANAGEMENT HURTIG & SEAMON

EDDIE AKIN

JUST PUNTING ABOUT — MIDNIGHT MAIDENS

ANNA GRANT

With Pat White's Gaiety Girls in the Winter and on City Island in the Summer. (See My New Act—"Mixit and Exit.")

ELVA GRIEVES

"Has About the Handsomest Wardrobe of Any Prima Donna Seen at the Star, Brooklyn, This Season."—Clipper, Jan. 15. PAT WHITE SHOW

KITTY GLASCO

PRIMA DONNA — HELLO AMERICA

JOE ROSE

SONG WRITER—PRODUCER AND COMEDIAN — HURTING AND SEAMON'S MIDNIGHT MAIDENS

HALLIE DEAN

SOUBRETTE—PARIS BY NIGHT

GENE and ETHEL BEAUDRY

THE LITTLE MAN WITH THE BIG VOICE AND THE PERSONALITY GIRL

DIRECTION—ROEHM and RICHARDS — HIP HIP HOORAY GIRLS

At Liberty

For Next Season

Comedian, Straight, Characters

J. HARRY JENKINS

This Season—The Behman Show

VAN AND KELLY

NOW PLAYING FOX TIME

GEORGE S. KINNEAR

JUVENILE MERRY ROUNDERS — DIRECTION CHAMBERLAIN BROWN

AMETA PYNES

13TH SEASON WITH BEHMAN SHOW

PEARL LAWLER

PRIMA DONNA — SECOND SEASON — BROADWAY BELLES

BILLY HARRIS

RETURNS TO BURLESQUE AS SIMON LEGREE—"TEMPTERS"

SMILING NELLIE WATSON

SOUBRETTE — DAVE MARION'S "AMERICA'S BEST"

I am under an exclusive contract to CHAMBERLAIN BROWN and have not signed any burlesque contracts.

JOHN O. GRANT

FRANK LAMBERT

CHARACTER MAN—PARIS BY NIGHT

BURLESQUE NEWS

(Continued from page 15 and on 32)

BERTRAND HELPS "HIGH FLYERS" TO SET FAST PACE

The "High Flyers in Bohemia" is the name Charlie Baker put on his show at the Star last week, with Bert Bertrand as the feature. The show is fast from both a comedy and musical viewpoint and gave entire satisfaction last Thursday night.

Bertrand, who is doing the principal comedy, offered his Hebrew role most amusingly, and the way he works keeps the speed of the show up to a high pitch. He never lays down a second, but works all through the performance at top speed. His make-up is good and the style of comedy he does was liked.

Charlie Cole, doing a "bum," is working opposite Bertrand. He portrayed this character well and also works fast. Cole can dance and gave a flash of his ability several times. He and Bertrand work well together.

Corp. Lester Fad, who was discharged from the army recently, is taking care of the straight. This young fellow makes a fine appearance and dresses well. He has a corking good voice and can put a number over. His all around work pleased.

Frank Hauscom took care of the juvenile role very well. He is a dandy "hoofer," can put over a number and offers a neat wardrobe. His "tough" character went over nicely.

Gertrude Ralston, seen here for the first time in several years, has improved greatly in her work since we last saw her. She is an ingenue prima donna and her voice was in rare form the evening we heard her. All her numbers were offered well and were ncored generously. She is a good straight woman as well and her gowns are very pretty.

Barbara Douglas, who plays the lead, did well in all her scenes and her wardrobe has been selected with care.

Margorie Hilton, who returned to the stage after three years' absence, still retains her famous dimples. She has a pleasing personality. She is the soubrette and her style of work is different than others. She works well, but is not what one would call a real fast soubrette. Her dresses were becoming.

In the chorus are a number of pretty girls who work hard to get the numbers over.

The comedians make their entrance in convict suits. Bertrand then changes to a comedy female costume, to work in a bit, after which he goes back to his regular clothes.

The "forefathers" bit was taken care of by Bertrand, Cole, Fay and Miss Douglas. An excellent duet was offered by Hauscom and Miss Ralston. They harmonize well and the number went big.

The "airplane" bit was well taken care of by Bertrand and Miss Douglas. The "fare" bit had many laughs in it the way Bertrand, Cole, Fad, Hauscom, Miss Hilton and some of the chorus did it.

The "contract" bit pleased when Bertrand, Cole and Fad worked it up. The burlesque opera was amusing with Bertrand, Cole, Fay, Hauscom and Miss Ralston in it.

The "hero" bit went over with Bertrand, Cole and the Misses Ralston and Hilton doing it.

In the cabaret scene, Fad and Fancy offered a singing specialty of two numbers. The act was a real hit and excellently presented. Miss Fancy is a dainty young miss of an ingenue type, who sings well. She wore a very attractive costume. Fad works in a dress suit.

Mlle. Fausttine in a toe dance followed and offered a graceful dance.

Hauscom, in a song and dance specialty, held up his end. He did very well with his soft shoe dance.

Miss Ralston's drinking song was rendered exceptionally well. It is a pleasure to hear her sing. Seldom do we hear a voice as clear as hers at this house.

Bertrand in an up-to-date monologue, put his material over for good results. He has a good line of talk and knows how to get it over. He finished with a song. The act more than pleased.

The "drinking" bit was well taken care of by Bertrand, Fad and Miss Douglas. Bertrand, assisted by a number of the girls in the chorus, did a pick-out number.

The "Maid of Mystery" bit proved worth while, and it was nicely worked up by the comedians. Bertrand, Cole, Fad, the Misses Ralston and Douglas and several chorus girls were in it.

An excellent "dope" bit was offered by Bertrand and Hauscom, with the latter doing the "dope." Hauscom portrayed this character very well with Bertrand "feeding" him. The material they used was good and the bit took well with the audience. SID.

BAKER MODIFIES STOCK PLAN

Charles Baker returned to his office Tuesday of last week after a four weeks' visit at Hot Springs, Ark., and announced he had given up the idea of putting on stock burlesque in Brooklyn, Hoboken, New York and Philadelphia. He has decided, however, to put on stock at the Cadillac, Detroit, and the Empire, Cleveland, opening these houses May 12.

The Most Artistic Song & Waltz in Many Years
A Big Time Song for Big Time Acts
Kentucky Dream
By the writers of "Indianola"
"Tears" "Pahjamah" etc.
Jos. W. Stern & Co.
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Prof. Copy & Orchestration in any key FREE to recognized artists.
Dance Orchestration to Leaders 25¢ Band 50¢

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MARTY COLLINS

THE DANCING HOBO, BUMMING ALONG WITH "THE JOLLY GIRLS"

At the Star, Brooklyn, this week and the Olympic, New York, next week

Direction—ROEHM and RICHARDS

B. F. KAHN'S UNION SQUARE THEATRE

STOCK BURLESQUE

With All Star Cast

BILLY (GROGAN) SPENCER
JAS. X. FRANCIS
LOUISE PEARSON
BABE WELLINGTON
FRANK MACKEY
BRAD SUTTON
LORRAINE
MAE DIX
ETHEL DE VEAUX
AND
BIG BEAUTY CHORUS

WANTED—Good Chorus Girls At Once

WANTED—THOSE AT LIBERTY

Who have had Burlesque experience as Prima Donna, Ingenues, Soubrette, Comedians, Character Men and Chorus Girls; also Producers. Write and send Photo. FOLLY THEATRE, Pennsylvania Avenue at Ninth Street., Washington, D. C.

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A team of men, novelty musical act, a good trio, and two good singing burlesque women. Address Chas. H. Waldron, Waldron's Casino, Boston, Mass.

BERTHA COMINS

INGENUE — FRED IRWINS BIG SHOW

RUTH DENICE

PARIS BY NIGHT — SOUBRETTE — EN ROUTE

JIM McINERNEY

AN ACE WITH "AVIATORS" — THIS WEEK—TROCADERO, PHILADELPHIA

CHIEF BLUE CLOUD & WINONA
In Indian Novelty
In Vaudeville

ANNA VIVIAN & CO.
PRESENT
"WHAT WOMAN CAN DO"
The Season's Latest Feminine Novelty
BOOKED SOLID LOEW CIRCUIT DIRECTION—SAM BAERWITZ

WILBUR **DOBBS & WELCH** TOM
SOMEWHERE IN TOWN
DIRECTION—ROSE AND CURTIS

WILLIAMS SISTERS
IN THEIR DAINTY REVUE
SURPRISE A LA MINUTE

CARLITA and DICK LEWIS
PRESENT THEIR MUSICAL COMEDIETTA
"Luzon Love"

TINY **BELMONT** *and* **MOORE** MADELINE
Singing and Dancing De Luxe
DIRECTION—JACK LEIA

RUBE MARQUARD
DIRECTION—JOS. COOPER

RAINBOW LILLIE AND MOHAWK
20th Century Indians

BERNARD TRIO
Those Three Nifty Girls
PLAYING U. B. O. TIME

JEAN LEIGHTON
and HER MINSTREL REVUE
Exclusive Songs—Special Scenery. Now Playing B. F. Keith Theatres

STEWART SMITH
Dallas, The Harmonica King
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THE WOP AND THE SINGER

MARGARET SUZANNE
HAVEN and FRANTZ
Piano and Harmony
IN VAUDEVILLE

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Five Operatic Soloists in "From Grand Opera to Rag"
A SCENIC PRODUCTION

ETHEL MILTON & CO.
In "MOVIE MINNIE"
By WILLARD MACK

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Personality—Plus

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In "DO YOU LIKE ME?"
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Character Comedian and Dancer
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THE TWO MISFITS IN VAUDEVILLE

MICHAEL **EMMET & MOORE** EILEEN
In "IRELAND TODAY"
Featuring His Own Songs Direction—Joe Michaels

YOSI SMILING JAP
DIRECTION—FRED BRANT

Raymond Fisher Presents **BUCK HART**
THE ESCAPED ARTIST OF THE PLAINS Dir.—LEW GOLDER

CHAS. **ROOT & WHITE** WALTER
ECCENTRIC SONGS AND DANCES

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

Arliss, George—Hollis, Boston, Mass., 14-19 National Washington, D. C., 21-26.
"Atta Boy"—Olympic, Chicago, 7-12.
"Adam and Eve"—Park Sq., Boston, Mass., indef.
"Business Before Pleasure"—Woods, Chicago, indef.
"Better 'Ole"—(Mr. and Mrs. Coburn)—Cort, N. Y. City, indef.
"Better 'Ole" (B)—Sacramento, Calif., 23-24; Oakland, 25-26; San Jose, 27; Columbia, San Francisco, 28-May 24.
"Better 'Ole" (C.)—Orillia, Canada, 18; Barrie, 19; G. O. H., Hamilton, 21-23; Lindsay, 24; Peterboro, 25-26.
"Better 'Ole" (E)—Illinois, Chicago, Ill., indef.
Bayes, Nora—Lyric, Philadelphia, 14-19.
"Burgomaster of Belgium"—Belmont, New York City, indef.
"Black America"—Auditorium, Kansas City, Mo., 14-20.
Barrymore, Ethel—Terre Haute, Ind., 17; Urbana, Ill., 18; Springfield, 19.
Barrymore, John & Lionel—Plymouth, N. Y., indef.
"Bonds of Interest"—Garrick, New York City, 14, indef.
"Cappy Ricks"—Morosco, New York City, indef.
Chicago Grand Opera Co.—A. of M., Philadelphia, Pa., indef.
Carmelo's Ted. Musical Comedy Co.—Sherman, Regina, Sask., Canada, indef.
"Crowded Hour" (Jane Cowl)—Manhattan O. H., New York City, indef.
Carle-Richard—El Paso, Texas, 21-23; Los Vegas, New Mex., 24; Raton, 25; Trinidad, Colo., 26-27; Broadway, Denver, 28-May 3.
"Come On Charley"—48th Street, New York City, indef.
"Cave Girl" The—Garrick, Philadelphia, 21, indef.
Collier Wm.—Wilbur, Boston, 14-19.
"Dear Brutus"—Empire, New York City, indef.
"Darktown Frolics"—Colliseum, St. Louis, Mo., 14-20; Grand, Chicago, 20-May 4.
"Dark Rosaleen"—Shubert-Belasco, Washington, D. C., 14-19.
Dempsey, Jack—Canton, O., 16; Muncie, Ind., 17; Indianapolis, 18; Terre Haute, 19; Cedar Rapids, Ia., 21; Waterloo, 22.
"Dangerous Age, The"—Illinois, Chicago, 21, indef.
Ditrichstein, Leo—Broad Street, Philadelphia, indef.
"Everything"—Hippodrome, New York City, indef.
"East Is West"—Astor, New York City, indef.
"Eyes of Youth"—Walnut, Philadelphia, indef.
Eltinge, Julian—Olympic, Chicago, indef.
"Friendly Enemies"—Hudson, New York City, indef.
"Forever After"—Playhouse, New York City, indef.
"Fortune Teller"—Republic, New York City, indef.
"Flo, Flo"—Forest, Philadelphia 14-19; Tremont, Boston, 21, indef.
"Friendly Enemies"—Johnstown, N. Y., 17; Amsterdam, 19; Poughkeepsie, 22; Saratoga, 24; Burlington, 26; Pittsfield, 29.
Gilbert & Sullivan Operas—Park, New York City (Last week.)
"Good Morning Judge"—Shubert, New York, indef.
"Going Up"—Cohan's O. H., Chicago, Ill.
"Glorianna"—Colonial, Chicago, indef.
"Good Bad Woman"—Harris, New York City, indef.
Hodge, Wm.—Chestnut Street, Philadelphia, indef.
"Happiness"—Washington, D. C., 14-19.
"Jack O'Lantern"—Colonial, Boston, 14-26.
"Keep It to Yourself"—39th Street, New York City (Last week.)
"Lightnin'"—Gayety, New York Cty, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"Little Journey, The"—Vanderbilt, New York City, indef.
"Little Simplicity"—Shubert, Philadelphia, indef.
"Let's Beat It"—Century Theatre, New York City, 14-19.
"Little Brother"—Loew's 7th Avenue, New York City, 14-19.
"Lombardi Ltd."—Lyric, Philadelphia, 21, indef.
"Melting of Molly"—Chestnut St., Philadelphia, Pa., indef.
"Midnight Whirl"—New Century, New York City, indef.
"Masquerader, The"—Studebaker, Chicago, indef.
"Miss Nelly of New Orleans"—Henry Miller, New York City, indef.
"Monte Cristo, Jr."—Wintergarden, New York City, indef.
"Moliere"—Liberty, New York City, indef.
"Mutt & Jeff Co."—Bozeman, 18; Big Timber, 19; Glendine, 20; Mandon, N. D., 21; Valley City, 22; Wahperton, 23; Fergus Falls, 24; Brainard Union, 25; Superior, 26.
"Moonlight & Honeysuckle" (Ruth Chatterton)—Powers,' Chicago, indef.
Mantell, Robert—Newark, N. J., 14-19.
Maude Cyril—Hartman, Columbus, O., 17-19.
"Nightie Night"—Shubert, Garrick, Washington, D. C., 21-26.
Opera Comique—Park, New York City (Last week).
"Oh, My Dear"—Princess, New York City.
"Oh, Look"—Shubert, Boston, indef.
"Oh, Lady! Lady!"—La Salle, Chicago, indef.
"Odds and Ends"—St. Joseph, Mo., 18-19.
"Oh, Uncle"—Poli's, Washington, D. C., 14-17-19.
"Please Get Married"—Fulton, New York City, indef.
"Prince There Was"—Cohan, New York City, indef.
"Penny Wise"—Standard, New York City, 14-19.
"Parlor, Bedroom and Bath"—Adelphi, Philadelphia, indef.
"Papa"—Little, New York City, 10-indef.
"Royal Vagabond, The"—Cohan & Harris, New York City, indef.
"Riddle Woman"—Woods,' Chicago, 20, indef.
"Rainbow Girl"—Tremont, Boston, 14-19.
"Sometime"—Casino, New York City, indef.
"Sleepless Night"—Bijou, New York City, indef.
Skinner, Otis—Globe, New York City, indef.
"Scandal"—Garrick, Chicago, indef.
"She Walked in Her Sleep"—Plymouth, Boston, Mass., indef.
Susan Lenox—Majestic, Providence, R. I., 7-12.
"September Morn"—Toronto, Can., 7-12.
"Seven Days Leave"—Majestic, Boston, Mass., 14-19.
"Sinbad"—Boston O. H., Boston, 21, indef.
"Shakuntala"—Greenwich Village, New York City, indef.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Longacre, New York City, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Tiger! Tiger!!"—(With Frances Starr)—Belasco, New York City, indef.
"Toby's Bow"—Comedy, New York City, indef.
"Tillie"—Blackstone, Chicago, indef.
"Thirty Days"—Cort, Chicago, indef.
"Tumble Inn"—Selwyn, New York City, indef.
Taylor, Laurette—Broad Street, Philadelphia, Pa., indef.
"Turn to the Right"—Garrick, Philadelphia, 14-19.
"Thirty-nine East"—Broadhurst, New York City, indef.
"Thirteenth Chair"—Shubert-Garrick, Washington, D. C., 14-19.
Thurston, Howard—Macauley, Louisville, Ky., 14-19.
"Uncle Tom's Cabin Co.—Worcester, Mass., 16; Webster, 17; Danielson, 18; Taunton, 19; Plymouth, 21.
"Unknown Purple, The"—Lyric, New York City, indef.
"Velvet Lady"—New Amsterdam, New York City, indef.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

MINSTRELS

Fields, A. G.—Logansport, Ind., 16; Marion, 17; South Bend, 19-20; Elkhart, 21; Kalamazoo, Mich., 22; Battle Creek, 23; Jackson, 24.

CIRCUSES

Ringling Bros. & Barnum & Bailey—Madison Square Garden, New York City, indef.
Sells-Floto—Ft. Worth, 18; Dallas, 19; Oklahoma City, Okla., 21; Tulsa, 22; Bartellsville, 23; Coffeyville, 24; Joplin, Mo., 25; Springfield, 26; St. Louis, Mo., 28-May 3.

TABLOIDS

Lord & Verum—Strand, La Grange, Ga., 14-19.

COLUMBIA CIRCUIT

Al Reeves Big Show—Peoples, Philadelphia, 14-19; Palace, Baltimore, 21-26.
"Best Show in Town"—Olympic, Cincinnati, 14-19; Star and Garter, Chicago, 21-26.
"Beauty Trust"—Majestic, Jersey City, 14-19; Peoples, Philadelphia, 21-26.
"Behman Show"—Orpheum, Paterson, 14-19; Majestic, Jersey City, 21-26.
"Bon Tons"—Columbia, New York, 14-19; Empire, Brooklyn, 21-26.
"Bostonians"—Berchel, Des Moines, Iowa, 13-17; Gayety, Omaha, 19-25.
"Bowery"—Empire, Newark, 14-19; Casino, Philadelphia, 21-26.
"Burlesque Wonder Show"—Miner's 149th St., New York, 14-19; Park, Bridgeport, Conn., 24-26.
"Ben Welch"—Akron, O., 14-16; Youngstown, 17-19; Star, Cleveland, 21-26.
Burlesque Revue—Casino, Philadelphia, 14-10; Hurtig & Seamon's, New York, 21-26.
"Cheer Up America"—Park, Bridgeport, Conn., 17-19; Colonial, Providence, 21-26.
Dave Marion's—Bastable, Syracuse, N. Y., 14-16; Lumberg, Utica, 17-19; Gayety, Montreal, Can., 21-26.
"Follies of the Day"—Star and Garter, Chicago, 14-19; Gayety, Detroit, 21-26.
"Girls de Looks"—Gayety, Buffalo, 14-19; Gayety, Rochester, 21-26.
"Golden Crooks"—Lyric, Dayton, O., 14-19; Olympic, Cincinnati, 21-26.
"Girls of the U. S. A."—Jacques, Waterbury, 14-19; Miner's 149th St., New York, 21-26.
"Hip Hip Hooray"—Gayety, Omaha, Neb., 12-18; Gayety, Kansas City, 21-26.
"Hello America"—Palace, Baltimore, 14-19; Gayety, Washington, 21-26.
Harry Hastings—Gayety, Montreal, Can., 14-19; Empire, Albany, 21-26.
Irwin's Big Show—Casino, Boston, 14-19; Columbia, New York, 21-26.
Lew Kelly Show—Gayety, St. Louis, 14-19; Columbia, Chicago, 21-26.
"Liberty Girls"—Gayety, Rochester, N. Y., 14-19; Bastable, Syracuse, N. Y., 21-23; Lumberg, Utica, 24-26.
Mollie Williams' Show—Empire, Albany, N. Y., 14-19; Casino, Boston, 21-26.
"Maids of America"—Colonial, Providence, 14-19; Gayety, Boston, 21-26.
"Majestics"—Hurtig & Seamon's, New York, 14-19; Casino, Brooklyn, 21-26.
"Merry Rounders"—Grand, Hartford, Conn., 14-19; Jacques, Waterbury, Conn., 21-26.
"Million Dollar Dolls"—Newburg, N. Y., 14-16; Poughkeepsie, N. Y., 17-19; Orpheum, Paterson, 21-26.
"Oh, Girls"—Gayety, Kansas City, 14-19; open, 21-26; Gayety, St. Louis, 28-May 3.
"Puss, Puss"—Gayety, Pittsburgh, 14-19; Akron, O., 21-23; Youngstown, 24-26.
"Roseland Girls"—Casino, Brooklyn, 14-19; Cohan's, Newburg, N. Y., 21-23; Poughkeepsie, 24-26.
Rose Sydell's—Empire, Toledo, O., 14-19; Lyric, Dayton, O., 21-26.
Sam Howe's Show—Gayety, Detroit, 14-19; Gayety, Toronto, Ont., 21-26.
"Sight Seers"—Gayety, Washington, 14-19; Gayety, Pittsburgh, 21-26.
"Social Maids"—Gayety, Boston, 14-19; Grand, Hartford, Conn., 21-26.
"Sporting Widows"—Empire, Brooklyn, 14-19; Empire, Newark, N. J., 21-26.
Star and Garter Shows—Gayety, Toronto, Can., 14-19; Gayety, Buffalo, N. Y., 21-26.
"Step Lively Girls"—Gayety, St. Louis, 21-26.
"Twentieth Century Maids"—Star, Cleveland, O., 14-19; Empire, Toledo, 21-26.
"Watson's Beef Trust"—Columbia, Chicago, 14-19; Berchel, Des Moines, Iowa, 20-23.

AMERICAN CIRCUIT

American—Plaza, Springfield, Mass., 14-19; Grand, Worcester, Mass., 21-26.
"Auto Girls"—Majestic, Indianapolis, 14-19; Gayety, Louisville, 21-26.
"Aviator Girls"—Trocadero, Philadelphia, 14-19; Camden, N. J., 21-23.
"Beauty Review"—Gayety, Louisville, Ky., 14-19; Lyceum, Columbus, O., 21-26.
"Big Review"—Empire, Hoboken, N. J., 14-19; Star, Brooklyn, 21-26.
"Blue Birds"—Camden, N. J., 14-16; Easton, Pa., 22; Wilkesbarre, 23-26.
"Broadway Belles"—Gayety, Minneapolis, 14-19; Star, St. Paul, 21-26.
"French Frolics"—Gayety, Milwaukee, 14-19; Gayety, Minneapolis, 21-26.
"Follies of Pleasure"—Lyceum, Columbus, O., 14-19; Wheeling, W. Va., 21-23; Newcastle, 24; Beaver Falls, Pa., 25; Canton, O., 26.
"Follies of the Nite"—Century, Kansas City, 14-19; Standard, St. Louis, 21-26.
"Girls from the Follies"—Grand, Worcester, Mass., 14-19; Howard, Boston, 21-26.
"Grown Up Babies"—Cadillac, Detroit, 14-19; Englewood, Chicago, 21-26.
"Girls from Joyland"—Wheeling, W. Va., 14-16; Beaver Falls, Pa., 17; Canton, O., 19; Victoria, Pittsburgh, 21-26.
"Hello, Paree"—Star, Toronto, Can., 14-19; Garden, Buffalo, 21-26.
"High Flyers"—Olympic, New York, 14-19; Plaza, Springfield, Mass., 21-26.
"Innocent Maids"—Gayety, Philadelphia, 14-19; Camden, N. J., 24-26.
"Jolly Girls"—Star, Brooklyn, 14-19; Olympic, New York, 21-26.
"Lid Lifters"—Majestic, Scranton, Pa., 14-19; Binghamton, N. Y., 21-22.
"Midnight Maidens"—Wrightstown, N. J., 17-19; Philadelphia, 21-26.
"Mile-a-Minute Girls"—Wrightstown, N. J., 14-16; Trenton, 17-19; Empire, Hoboken, 21-26.
"Military Maids"—Empire, Cleveland, O., 14-19; Cadillac, Detroit, 21-26.
"Mischief Makers"—Gayety, Baltimore, 14-19; Lyceum, Washington, 21-26.
"Monte Carlo Girls"—Penn Circuit, 14-19; Gayety, Baltimore, 21-26.
"Orientals"—Gayety, Brooklyn, 14-19; Wrightstown, N. J., 24-26.
"Parisian Flirts"—Lyceum, Washington, 14-19; Philadelphia, Pa., 21-26.
"Pennant Winners"—Standard, St. Louis, 14-19; Terre Haute, Ind., 20; Majestic, Indianapolis, 21-26.
"Peacemakers"—Sioux City, Iowa, 13-17; Century, Kansas City, 21-26.
"Pirates"—Englewood, Chicago, 14-19; Crown, Chicago, 21-26.
Pat White Show—Garden, Buffalo, N. Y., 14-19; Empire, Cleveland, 21-26.
"Paris by Night"—Easton, Pa., 15; Wilkesbarre, 16-19; Majestic, Scranton, Pa., 21-26.
"Razzle Dazzle Girls"—Howard, Boston, 14-19; Gayety, Brooklyn, 21-26.
"Record Breakers"—Star, St. Paul, 14-19; Sioux City, Iowa, 20-23.
"Social Follies"—Camden, N. J., 17-19; Wrightstown, N. J., 21-23; Trenton, 24-26.
"Speedway Girls"—Binghamton, N. Y., 14-15; Watertown, N. Y., 21; Oswego, 22; Niagara Falls, 23-26.
"Tempters"—Niagara Falls, 16-19; Star, Toronto, Ont., 21-26.
"Trail Hitters"—Victoria, Pittsburg, 14-19; Penn Circuit, 21-26.
"World Beaters"—Crown, Chicago, 14-19; Gayety, Milwaukee, Wis., 21-26.

PENN CIRCUIT

Monday—McKeesport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Saturday—York, Pa.

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Week of April 21st.

Devens—Vaudeville (All week).
Upton—First half, "Crowded Hour"; last half, "Kiss Burglar."
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Merritt—First half, Vaudeville; last half, "Parlor, Bedroom and Bath."
Dix—All week, Billy Allen Musical Co.
Mead—First half, "Kiss Burglar"; last half, Feature Pictures.
Humphreys—First half, "Kiss Burglar"; last half, Vaudeville.
Lee—First half, "Flo, Flo"; last half, "Mimic World."
Eustis—First half, Camp Show; last half, "The Brat."
Stuart—First half, "Sick a Bed"; last half, "The Brat."
Jackson—First half, Webster Musical Comedy Co.; last half, "Mimic World."
Gordon—First half, "Mimic World"; last half, Webster Musical Comedy Co.
Pike—First half, Vaudeville; last half, Pictures.
Bowie—First half, Vaudeville; last half, Pictures.
Funston—First half, Pictures; last half, Vaudeville.
Dodge—First half, "Hearts of Humanity"; last half, Pictures.
Grant—All week, Vaudeville.
Custer—All week, Pictures.
Sherman—All week, Vaudeville.
Travis—All week, Orpheum Stock Co.

STOCK

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Alcazar Players—Alcazar Theatre, Port-Ore., indef.
Bessey Stock Co.—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock,—Yorkville, New York City,
Blaney Stock—Lyceum, Troy, N. Y.
Bunting Emma—14th Street, New York city, Indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Comerford Players—Lynn, Mass., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Desmond, Mae, Players—Orpheum, Philadelphia, Pa., indef.
Desmond, Mae—Schenectady, N. Y.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hallman Stock Co.—Rex, Kingston, N. Y., 14-24.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co.—Majestic, Flint, Mich., indef.
Hathaway Players—Brockton, Mass., indef.
Keith Stock—Columbus, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal.
Myrkle-Harder Co.—Poughkeepsie, N. Y., 14-19
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Morosco Stock Co.—Los Angeles, indef.
Metropolitan Players—Binghamton, N. Y., indef.
Martin, Lewis Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., indef.
Northampton Players—Northampton, Mass., indef.
Oliver Players—Shubert, St. Paul, Minn., indef.
Oliver Otis Players—Orpheum, Quincy, Ill., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Ida., indef.
Poli Players—Bridgeport, Conn., indef.
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Phelan, F. V.—Halifax, N. S., indef.
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MORE OVERSEAS ACTS SAIL

The following artists sailed recently on the LaLoraine under the auspices of the Overseas Theatre League of the Y.M.C.A.:

Rex Adams, Vera Thomas, David Adler, Sim Bordeau, Dixie Brown, Jimmie Brown, Florence Carey, Frank De Mont, Gracia De Mont, Del Elliott, Edna Elliott, Al Findlay, Libby Arnold Blondelle, George Lawrence, Jack Lawrence, Thelma Lawrence, Will Lea, Phil Mills, Besse Moulton and Adeline Packard.

ACTORS TRIM WRITERS

(*Continued from page 4*)

time Giant's homer, were nipped in the bud. Libonati's catch of Donlin's long fly incidentally, was a wonder, the base-ball playing xylophonist, grabbing the sphere out of the atmosphere with one hand, while balancing himself gracefully on his ear and elbow, somewhat after the fashion of a contortionist. Ernie Stanton, much to Sammy Smith's relief bit at three dew drops and Webb and Davis were left on bases. No runs.

Professor Ginsburg, an itinerant magician, and a character as familiar as the Times Building to all Rialtoites, stood up in the stand while the teams were changing positions, and proceeded to give the Songwriters a bit of fatherly advice on how to play ball. The Professor, encouraged by the plaudits of the rooters then went on to entertain the gathering, with a few choice witticisms on general topics. Sammy Levy, noticing that Ginsburg was making a hit joined in the clowning, the pair furnishing a pleasant interlude of good natured banter that made the grandstanders yell their heads off.

Fourth Inning

Libonati bunted and died at first. The decision struck Sammy Smith as open to argument, and the Songwriters' pitcher went down to the coaching lines to have it out with Benny Leonard. Benny wasn't there to argue however, but to umpire, and following a short exchange between the ball player and scrapper, Leonard started to walk off the field. Leonard re-considered after a minutes reflection, however, and returned to his job of judging infield decisions. No casualties. Schoenbaum and Grossman retired in order. No runs.

Katz hit safely and stole second, after Lewis was disposed of, but Robertson and Donahue failed to connect and Katz was left on the bag. No runs.

Fifth Inning

Piantadosi batted a fly out to Donlin. Eastwood died on an infield hit. Sammy Smith got his batting eye on the ball this time, and redeemed his previous strike out by slamming out a two bagger. Ritter followed with a Texas leaguer into the infield, and Sammy's dream of scoring was cruelly shattered. No runs.

Libonati made another circus catch of Webb's long fly to deep right, and Davis popped an easy one to the Songwriters' short stop. Mike Donlin tried to duplicate his right field tactics, but failed, Tom Payton who had replaced Grossman, grabbing a long fly, that Mike sent directly into his paws.

Sixth Inning

Donlin made a great catch of Moe Schenck's liner. Libonati struck out. The crowd let out another roar when Benny Leonard called Phelan out on first, and it really seemed as if the Songwriters' catcher had beaten the ball by a second or two. No runs.

Pete Mack flew out to the Songwriters' third baseman. Stanton struck out. Lewis hit safely and stole second and third successively. Sammy Smith looked nervous again but pulled himself out of a hole by striking out Katz. No runs.

Seventh Inning

Schoenbaum flew out to right field. Payton died at first, on a slow grounder and Piantadosi after getting to first on balls, was easily caught trying to steal second. No runs.

The Actors made two runs in their half of the seventh. Robertson got to first and Jeff Davis kept up his onslaught on Sammy Smith's best in-shoots by slamming out a clean single. Mike Donlin hit another long fly into Tom Payton's mitt, but the hoodoo was working overtime in right field, and Tom let the ball bounce right off of his thumb. Robertson ant Davis scored. Eastwood caught Pete Mack's fly and Stanton's ambitions were settled by some fast fielding.

Eighth Inning

The Songwriters started off well in the eighth, Eastwood hitting safely over second, and Smith going to first on balls. The two men got no further, the next three songwriters going out in one, two, three order.

The Actors scored two more runs in the eighth, partly due to sloppy fielding by their opponents, and largely to a two bagger that Robertson contributed as his portion. During the eighth inning a large black dog roamed over the field and had the time of his young life chasing the ball about. The crowd took the incident good naturedly and when a couple of small boys left the grand stand and endeavored to capture the wandering canine, some three or four hundred of the spectators made up their minds to follow suit. Benny Leonard and Willie Ritchie immediately became the centre of admiring throngs, and Johnny Evers finding that it was impossible to clear the field, called the game.

Final score—Actors, seven; Songwriters, nothing.

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DEATHS IN THE PROFESSION

In loving memory of my dear Husband
HAROLD HEARN
Who passed away April 11, 1919.
Mourned by his sorrowing wife.
LILLIAN.
God Rest His Soul.

SIDNEY DREW, the well-known actor, died Wednesday, April 9th, at his home in New York from uraemia, from which he had suffered for several years. With his wife he had been touring in "Keep Her Smiling" and his condition became serious about ten days ago and it was decided to close the company. He was brought to this city from Detroit on April 7th and shortly after his arrival here he became unconscious, in which condition he remained until the end.

Sidney Drew came from a family of actors, being the son of Mrs. John Drew, the elder, and half brother to the present John Drew, and was himself a noted actor, for years being considered one of the best exponents of light comedy and light eccentric comedy on the American stage.

He was born fifty-six years ago in California. His early life was spent in Philadelphia, in which city he made his professional debut at the age of eighteen at the Arch Street Theatre, appearing as Dolly Spanker to the Lady Gay Spanker of Fanny Davenport.

His success was instantaneous and before he was twenty-one he toured the country at the head of his own company. He continued on the dramatic stage for a number of years, during which time he not only appeared in modern comedies but in revivals of some of the old-time comedies in which his mother also appeared.

In 1896 he and his first wife, Gladys Rankin Drew, appeared in vaudeville, where he met with continued success and was for years a leading headliner. One of the greatest hits the Drews made in vaudeville was in "Billy's Tombstones," a sketch written by Gladys Drew, which was later elaborated into a three-act farce, and renamed "Billy," and in this the Drews returned to the dramatic stage. After the death of his first wife in 1914, Drew married Lucille McVey.

As Sidney Drew was one of the first noted dramatic actors to enter vaudeville, so was he one of the first to go into the picture field, his first engagement in the film field being with the Vitagraph. Here, as in the drama and vaudeville, he was again successful and Mr. and Mrs. Sidney Drew became famous for a round of comedies and respectively as "Henry" and "Polly" they won a place among the best known of the film stars.

Sidney Rankin Drew, the only son of the deceased actor, and himself a motion picture actor and director, joined the Lafayette Escadrille in 1917, and was killed May 18, 1918, in an air duel over the German lines. His son's death deeply affected Drew and he never fully recovered from the loss.

VIRGINIA KELSEY died suddenly last week of influenza. She was last seen in the "Military Maids."

MARIA DAVIS, well known on the stage before her retirement ten years ago and, in private life, known as Maria Belasco, the widow of George Belasco, died last week at her home. She was born in England and played for twenty years before she retired. Her last appearance was with David Warfield in "The Auctioneer."

E. PERCY SAYLOR, well known as a comedian for thirty years, died last week at the Hamburg tuberculosis sanitarium in Pittsburgh.

Mr. Saylor was known to the stage as Eddie Redway and, besides touring the United States, has played in England, Ireland and Scotland. He left home at the age of eleven and made his debut on the stage at the age of seventeen years. At nineteen years of age he appeared in the Academy of Music, now the Rajah, in Pittsburgh, with "We, Us, and Company." He later appeared with Eva Tanguay in "The Chaperone" in 1902 and in "The Gingerbread Man" in 1906. Two years afterward he played in "Babes in Toyland," by Victor Herbert. His last theatrical work was with the Essanay Photoplay Company. Saylor was forty-nine years old and was born in Pittsburgh. He is survived by his father and three brothers.

HAROLD DUKANE, a young dancer and vaudevillian, was killed last Saturday near Portland, Me., in an attempt to jump from one sand dune to another in an auto of his own make. A big crowd was on hand to see the feat. Dukane got up speed over a long level stretch, coming to the edge of an opening 25 feet wide. He went into the air at a height of 25 feet above the beach, intending to land on a dune 25 feet away and about 10 feet below his take-off. As soon as the car left the ground the weight of the motor pulled it down in front and it turned over and dropped. Dukane fell under the little machine, which was not heavy enough to have crushed him, but he landed on his head and broke his neck.

His mother is Mrs. Senia Connolly, Bordeaux Apartments, 127th Street and Riverside Drive. Dukane was born in Rochester twenty-four years ago and became a professional dancer at eighteen. With June Edwards as a partner he danced one year at the Hotel Astor. Two years ago, with Miss Edwards and Hilda Carling, he went on the Keith Circuit, and last week he played in Portland. It was Dukane's custom to ride from town to town on the circuit in an automobile he had fashioned out of two motorcycles.

MRS. J. R. SHANNON, formerly one of the "Flamme Sisters," died April 4th. The cause of her death was an explosion of gasoline while she was cleaning her gloves ten weeks previous to her death. She was badly burned and suffered until she passed away.

HAROLD HEARN, husband of Lillian Hearne, died suddenly at his residence, No. 933 Eighth Ave., N. Y., on Friday, April 11th. He was recently employed at the Central Theatre and previously was with the "Alone At Last" Company. He is survived by his wife, mother, sister and two brothers.

BILLY BETTS, of the vaudeville team of Betts and Chidlow, died last Tuesday. The act was well known in the eastern small time houses having played continuously in and about Greater New York for the last two years.

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CHARLES FROHMAN PRESENTS
WILLIAM GILLETTE
IN THE NEW COMEDY
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FRANCES STARR
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DOC STONE & WALL LEO
Comedy Unicycle and Bicycle Direction—Phil Bush

PAUL SWANN DANCES

Paul Swann, who has appeared in vaudeville, notably at Hammerstein's some years ago, presented a dance recital at the Selwyn Theatre last Thursday. Six girls assisted him.

Following the rendition of an overture, Gluck's "Legend of Icarus" was rendered. Then came "Lungi Dal Caro Bene," by Secchi, sung by Walter Mills, baritone, and assisted by Clara Wullner at the piano.

Two East Indian dances were then done by Martha Claiborne and Isabel Grey. Another selection by the orchestra was followed by a dance by Swann alone.

After the intermission came another number by the orchestra, followed by some more singing by Walter Mills. "To Heroes Slain" was finely done by Swann, after which Dorothy Day did the Nautch dance. Swann's "Narcissus" was received with delight and the Egyptian ballet, with Martha Claiborne, Isabel Grey, Vera Lee, Helene Jesmer, Lola Klepper and Dorothy Day, was a decided hit. A final number, by Swann and the girls, left a strong impression.

HELEN WARE SUES BROKER

Helen Ware has filed a complaint with the County Clerk in which she alleges that John H. Hobbs, a stock broker, obtained from her $1,000 for stock which he has failed to deliver and also that he did not return the money paid to him and with which he was to purchase the stock.

According to Miss Ware's complaint, Hobbs told her, in April, 1914, that he was organizing the "Vanscope Sales Company," which was to handle valuable property. The complainant further alleges that Hobbs agreed to sell her $1,000 worth of preferred stock in the company, yielding 7 per cent per annum and include $2,400 worth of the common stock for $1,000. Miss Ware charges that she gave him $1,000 to close the deal, but that on May 15, 1914, Hobbs appeared with an offer supplementing his first arrangement for the delivery of the stocks. On that occasion, says Miss Ware in her complaint, the defendant told her that the company was already organized and that it "had become possessed of a very valuable patented machine." He added that he would sell her $1,000 in 7 per cent. preferred and $2.60 par value common for $1. Miss Ware demands judgment for $3,000.

GARDEN PIER RE-OPENS

ATLANTIC CITY, N. J., April 14.—Keith's Garden Pier Theatre reopened here tonight with a splendid vaudeville bill headed with Marie Dressler. It also had Claire Vincent, Leo Donnelly, Emmett Welch, Slim Klaiss, Saxe Klutings Entertainers, and the Royal Urama Japs.

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Straight and Doing Singing Specialty Chas. Baker's High Fliers

VAUDEVILLE BILLS

(Continued from page 23)

WORCESTER, MASS.

Poli (First Half)—Bert Draper—Ed & Lottie Ford—Rigoletto Bros. (Last Half)—Dingley & Norton—Amoros & Obey—Keating & Walton—John German.

Plaza (First Half)—Willie Archie—Copeland & McCloud—Adelaide Bell & Clef Club Jazz Band. (Last Half)—Cecil & Bernice—Liberty Trio—Billie Reeves & Co.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Harlequin Trio—Fields Sisters—Romans Troupe—Montrose & Allen—Great Howard—Cook & Oatman—"Girl from Rock Island"—Barron & Burt. (Last Half)—Brightons—Goetz & Duffy—Baraban & Grohs—Dudley Douglas—Hyman, Adler & Co.—Kane & Herman.

Boulevard (First Half)—Camille, Personi & Co.—Foley & McGowan—Dorothy Sothern Trio—Cooper & Ricardo—Edwards Bros. (Last Half)—Henderson & Halliday—Lane & Harper—Hudler, Stein & Phillips—Ziegler Twins & Co.

Lincoln Square (First Half)—Frank Hartley—Ryan & Moore—"Man from Denver"—Kane & Herman—Chalfonte Sisters. (Last Half)—Kremka Bros.—Foley & McGowan—Hal Stephens—Cooper & Ricardo—Eight Black Dots.

National (First Half)—Margot & Francois—Maybelle Best—"Old Fashioned Girl"—Paul Bolin—La Petite Jennie. (Last Half)—Sterling & Marguerite—Montana Five—Julian Hall.

Avenue B (First Half)—Orben & Dixie—Ash & Hyams—Henry Frey—Carl Rosini & Co. (Last Half)—Cole & Dunahy—Charlotte Leslie—Billy O. Hall & Co.—Ferns & Howell—Pless & Rector.

Orpheum (First Half)—The Brightons—Beck & Stone—Goetz & Duffy—Joseph Remington & Co.—Lyons & Yosco—Sterling & Marguerite. (Last Half)—Harlequin Trio—Ryan & Moore—Harris & Lyman—"Pretty Soft"—Lyons & Yosco—Lala Salbini.

Delancey (First Half)—Veronica & Hurlfalls—Charlotte Leslie—Hall & Shapiro—Lane & Harper—Hudler, Stein & Phillips—Equillo Bros. (Last Half)—Edwards Bros.—Mason & Cole—Maybelle Best—"Girl from Rock Island"—Montrose & Allen—Uncle Sam's Boys.

Victoria (First Half)—Kremka Bros.—Jim Reynolds—Hyman, Adler & Co.—Mayo & Nevins—Baraban & Grohs. (Last Half)—Margot & Francois—Jewett & Elgin—Great Howard—Cook & Oatman—Carl Rosini.

Greeley Square (First Half)—Wellington & Sylvia—Storey & Clark—Hal Stephens & Co.—Dudley Douglas—Ziegler Twins & Co. (Last Half)—Dorothy Sothern Trio—Hall & Shapiro—Janet of France—Merlin—Koko Carnival.

BROOKLYN.

DeKalb (First Half)—Gangler's Dogs—Jewett & Elgin—"Pretty Soft"—Brady & Mahoney—Lal Selbini. (Last Half)—Wellington & Sylvia—Paul Bolin—"Man from Denver"—Mayo & Nevins—Chalfonte Sisters.

Metropolitan (First Half)—Sherman & Rose—Mason & Cole—Koko Carnival—Julian Hall—Anna Chandler. (Last Half)—Jack & June Laughlin—Beck & Stone—Harry First & Co.—Anna Chandler—Romas Troupe.

Palace (First Half)—Montana Five—Ferns & Howell—Randow Trio. (Last Half)—Henry Frey—Ash & Hyams—Chas. McGoods & Co.

Fulton (First Half)—Aronty Bros.—Francis & Connolly—Janet of France—Merlin—Eight Black Dots. (Last Half)—Frank Hartley—Storey & Clark—Camille, Personi & Co.—Carole Trio—La Petite Jennie.

Warwick (First Half)—Cole & Donahy—Mel Eastman—Billy S. Hall & Co.—Carlo Trio. (Last Half)—Jim Reynolds—Gorman Bros.—Randow Trio.

BALTIMORE, MD.

Hippodrome—O K Legal—Lone Nose—Friends & Downing—Six Virginia Steppers.

BOSTON, MASS.

Orpheum (First Half)—Chadwick & Taylor—Dorothy Doyle—Chisholm & Breen—Shea & Bowman—Johnson, Baker & Johnson. (Last Half)—Frank Shields—Knight & Sawtelle—Mel Eastman—Chung Hwa Four—Chas. Morati & Co.—Leon Sisters.

FALL RIVER, MASS.

Bijou (First Half)—Frank Shields—Knight & Sawtelle—Camille, Personi & Co.—Chung Hwa Four—Leon Sisters. (Last Half)—Chadwick & Taylor—Dorothy Doyle—Chisholm & Breen—Shea & Bowman—Johnson, Baker & Johnson.

HAMILTON, CAN.

King Street—Walsh & Edwards—Sampson & Douglas—Cardo & Noll—Dixon & Paull—Josie Flynn's Minstrels.

HOBOKEN, N. J.

Lyric (First Half)—Three Macks—Morris & Weston. (Last Half)—Naynon's Birds—Connolly & Francis—Dorothy Burton & Co.

MONTREAL, CAN.

Loew's—Jesson & Jesson—Austin Stewart Trio—Regal & Mack—Jessie Reed—"Help, Police."

NEW ROCHELLE, N. Y.

Loew's (First Half)—Gorman Bros.—Chas. McGoods & Co. (Last Half)—Orben & Dixie—Brady & Mahoney.

PROVIDENCE, R. I.

Emery (First Half)—Wastika & Understudy—Gray & Graham—Ward & Cullen—Kuma Four. (Last Half)—Dewitt & Gunther—Walter Baldwin, Jr., & Co.—Bertram & Saxton—John Clark & Co.

SPRINGFIELD, MASS.

Loew's (First Half)—Cornella & Adele—Dewitt & Gunther—Walter Baldwin, Jr., & Co.—Bertram & Saxton—John Clark & Co. (Last Half)—Wastika & Understudy—Ward & Cullen—Gray & Graham—George A. Mack—Kuma Four.

SOUTH BETHLEHEM, PA.

Loew's (First Half)—Naynon's Birds—Henry & Moore. (Last Half)—Stan Stanley Trio—Althers & Reed.

TORONTO, CAN.

Yonge Street—Clayton & Clayton—Peirce & Burke—South & Tobin—"Billowa's Birthday"—Thos. Potter Dunne—Zara Zora.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Four Days)—Guy Weadick's Stampede Riders—Eddie Ross—Raines & Goodrich—Denishawn Dancers—Gordon & Day.

CALGARY, CAN.

Pantages—Camp Dix Jazz Band—Tom Kelly—Martha Russell & Co.—Rucker & Winifred—Lucy Valmont & Co.

DENVER, COLO.

Pantages—La Petite Eva—Tallyho Girls—Jack Rose—Burke & Burke—Zuhn & Dreis—La Toy's Dogs.

EDMONTON, CAN.

Pantages—"Some Baby"—Harris & Mannion—Stever & Lovejoy—Maidie DeLong—Victoria Four—Will Morris.

GREAT FALLS, MONT.

Pantages—Caites Bros. & Co.—Race & Edge—Ruth St. Denis—Alice Teddy—Joe Reed.

LOS ANGELES, CAL.

Pantages—Magazine Girl—Lew Wilson—McConnell & Simpson—Van & Vernon—Joe Dealey & Sister.

OAKLAND, CAL.

Pantages—Derkin's Dogs—Jim Doherty—Zara Carmen Trio—Lowe & Baker Sisters—McKay's Scotch Revue—William Sisto.

OGDEN, UTAH.

Pantages—Four Mayakos—Senator Francis Murphy—Maryland Singers—Regal & Moore—Murphy & Klein—Love & Wilbur.

PORTLAND, ME.

Pantages—Million Dollar Dolls—Arthur Barrett—Uka Marie Deel—Jack & Marie Grey—Astor Four—Aeroplane Girls.

REGINA, CAN.

Pantages (First Half)—Anderson's Revue—Barry & Leyton—Josephine Davis—Kajiyama—Fay & Jack Smith—Helen Jackley.

SAN FRANCISCO, CAL.

Pantages—Spanish Dancers—Barnes & Freeman—Sandy Donaldson—Aleko, Panthea & Presco—Phil La Toska.

SAN DIEGO, CAL.

Pantages—World Wide Revue—Ned Norworth & Co.—Provol—Old Time Darkies—Delton, Mareena & Delton.

SPOKANE, WASH.

Pantages—Dorothy Roye—Meunetti Sidelli—John G. Sparks & Co.—Denn Linn—Klass & Termini—Hoosier Girls.

SEATTLE, WASH.

Pantages—Gautier's Toy Shop—Fox & Britt—Willard's Fantasy of Jewels—Rookie Lewis—Vine & Temple—Harry Tsuda.

SALT LAKE CITY, UTAH.

Pantages—Pekinese Troupe—Spencer & Wilson—Little Burglar—Weir & Temple—Dancing Tyrells.

TACOMA, WASH.

Pantages—Three Nosses—Mel Klee—Mlle. Bianca & Co.—Valentine Vox—Julia Clifford—Tuscano Brothers.

VANCOUVER, CAN.

Pantages—Four Danubes—Chas. F. Semon—Collinis Dancers—Haush & Lavelle—Beth Challis—Bullet Proof Lady.

VICTORIA, CAN.

Pantages—Miss 1920—Who Is He?—McLellan & Carson—Denna Linn—Three Weston Sisters.

WINNIPEG, CAN.

Pantages—Schepp's Comedy Circus—Rhoda & Crampton—Jimmy Britt—Samaroff Trio—Teeter Sextette.

W. V. M. A.

BELLEVILLE, ILL.

Washington (First Half)—Sigsbee's Dogs—Brooks & George—Columbia & Victor. (Last Half)—Gilroy, Haynes & Montgomery—Jordan Girls.

BRANTFORD, CAN.

Brant (First Half)—Jack & Jill—Ed & Min Foster—Vallavnova's Gypsies. (Last Half)—Mason & Austin—Four Jacks and a Queen—Lind.

BILLINGS, MONT.

Babcock (April 20-21)—Jimmie Gallon—Lamey & Pearson—Johnson Dean Revue—Lillian De Vere—Helene Trio. (April 24)—Two Astellas—Kline & Klifton—Delmar, Fisher & Delmar—Jimmie Lyons—Bellmonti Sisters.

BUTTE, MONT.

People's Hippodrome (April 20-22)—Appler & Appler—Propeller Trio—Doherty & Scallo—Trebble & Thomas—Billy Knight & Roosters. (April 23-26)—Jimmie Gallon—Lamey & Pearson—Johnson-Dean Revue—Lillian De Vere—Helene Trio.

CHAMPAIGN, ILL.

Orpheum (First Half)—Middleton & Spellmeyer—Sullivan & Myers—Cath. Crawford & Fashion Girls—Al Sohlman—Wheeler Trio. (Last Half)—Bicknell—Bill & Edna Frawley—John & Winnie Hennings—Ray & Emma Dean—The Rials.

CHICAGO, ILL.

American (First Half)—Hoshi—Gregory & Lennon—Revue De Luxe—The Briants. (Last Half)—Ray Francis.

Kedzie (First Half)—Wanda—Stanley & Dale—Winter Garden Revue—Jack Osterman—The Rials. (Last Half)—Skating Bear—Billie & Dot—Bawley & Foster—Tennessee Ten.

Empress (First Half)—Billie & Dot—Harry & Etta Conley—Briscoe & Rauh—John Geiger—Mori Bros. (Last Half)—West & Lerner—Silber & North—Four Casters.

Hippodrome—Vada Clayton—Fisher & Gilmore—Elsie Williams—Bobby Henshaw—Visions De Milo—Daisy Dugas & Variety Four—Stan & May Laurel.

CAMP LEWIS, WASH.

Greene Park (April 20-23)—Covan & Helens—Hello Tokio—B. Kelly Forrest—Gardner's Maniacs—The Heyns. (April 24-26)—Wheelock & Hay—Clay & Robinson—"Cycle of Mirth"—Touresti—Kurty's Troupe.

DECATUR, ILL.

Empress (First Half)—Corp. Joe Nathan—Bill & Edna Frawley—Silver & Duval—Styne & Arnold—"Making the Movie." (Last Half)—Middleton & Spellmeyer—Ovando Duo—Al Wohlman—Making Movies—McGreevey & Doyle.

DES MOINES, IA.

Empress (First Half)—Heras & Preston—Ferguson & Sunderland—Baby Bugs—Wintergarden Four—"Manila Bay." (Last Half)—Clifford & Marsh—Thomas & McDonald—Jack Gardner & Co.—Jardin's Revue.

DUBUQUE, IA.

Majestic—Clifford & Marsh—Rainbow Revue—Pearson Trio.

DULUTH, MINN.

New Grand (First Half)—Curtis & Buster—Jarvis & Harrison—Number Please—Jenks & Allen. (Last Half)—Mowatt & Mullen—Luckie & Yost—Three Musical Queens—Hudson Sisters.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Basil & Allen—Hope Vernon—Logan, Donn & Hazel—Kimiwa Japs. (Last Half)—Sigsbee's Dogs—Viola Lewis & Co.—Wells & Crest—Barto & Clark.

FORT WAYNE, IND.

New Palace (First Half)—Girl from Starland—Harry Sterling—Piano Movers—Jay Raymond—"Cheyenne Days." (Last Half)—Follis Sisters & Le Roy—Marcel Gautier—Harry & Etta Connelly—Edith Clifford—Roberts, Pearl & Straw—Emma Francis & Arabs.

GRANITE CITY, ILL.

Washington (April 20)—Jack Levy & Girls—Cecil & Mack. (First Half)—Childhood Days—Bicknell. (Last Half)—Mlle. D'Aures—Jack Goldie.

GREEN BAY, WIS.

Orpheum (Last Half)—Hoshi—Kuehns—Jarrow—Mile a Minute.

KINGSTON, CAN.

Grand (Last Half)—Melroy Sisters—Carson Trio—Gambler Bros.

KOKOMO, IND.

Sipe (First Half)—Avonda Duo—Folli Sisters & Leroy—Girl on the Magazine—Roach & McCurdy—Skating Bears. (Last Half)—Girl from Starland—Sullivan & Meyers—John Geiger—The Briants.

LOGANSPORT, IND.

Colonial (Last Half)—Stanley & Dale—"Girl on the Magazine."

LAFAYETTE, IND.

Family (Last Half)—Togan & Geneva—Dreon Girls—"Piano Movers"—Jay Raymond—"Rising Generation."

LONDON, CAN.

Grand Opera (First Half)—Claire, Hanson & Four—Roberts, Pearl & Straw—Four Jacks and a Queen—Hip & Napoleon—Mason & Austin. (Last Half)—Jack & Jill—Leonard & Haley—Cal Dean & Girls—Ed & Min Foster—Jonia's Hawaiians.

MOLINE, ILL.

Palace (First Half)—"Reckless Duo"—Newell & Most—David S. Hall & Co.—Walmsley & Myers—"The New Model." (Last Half)—Eary & Eary—"Remnants"—Ben Benny—Resista.

MILWAUKEE, WIS.

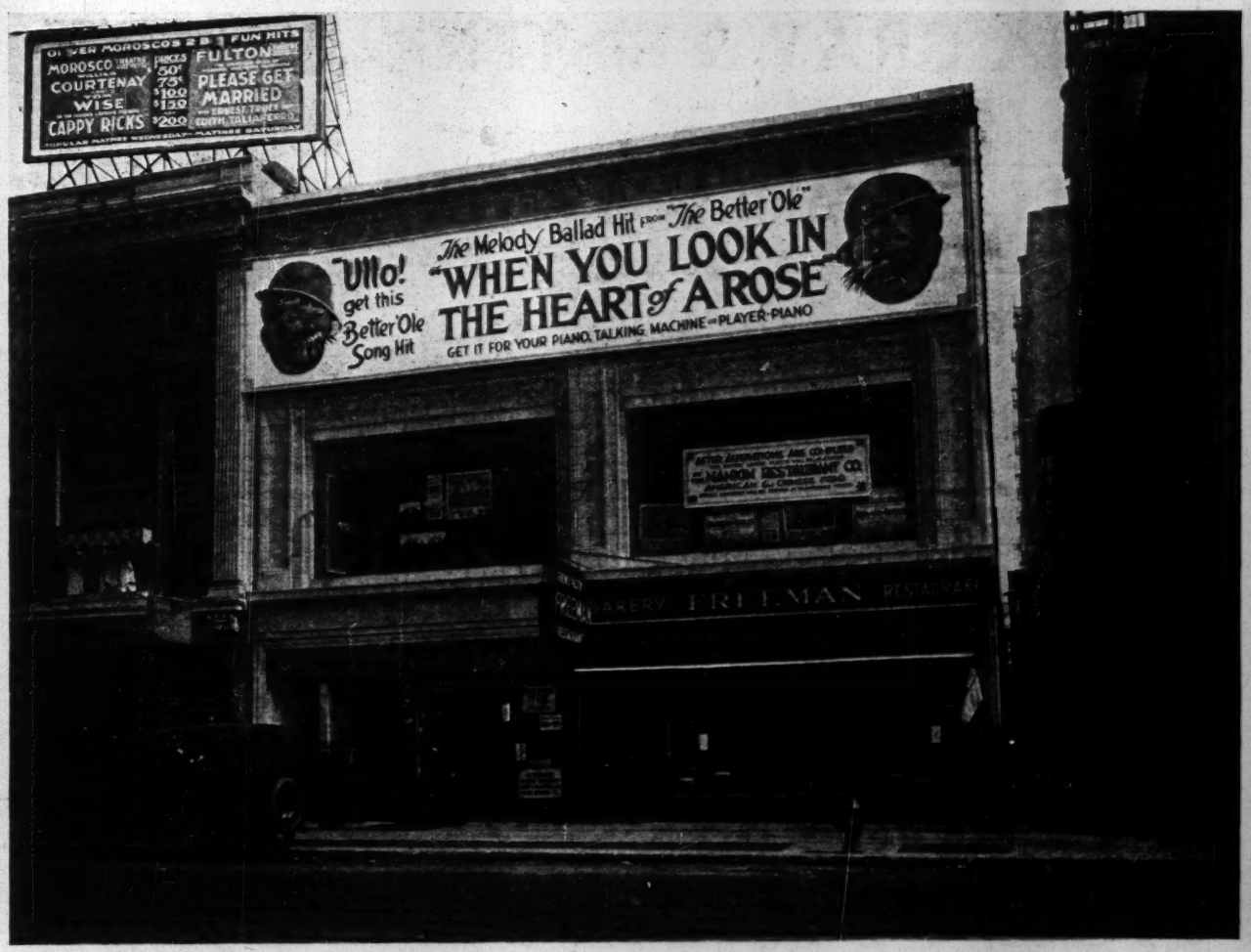
Palace (First Half)—Chiyo & Chiyo—Bertie Heron—Dorsch & Russell—Daniels & Walters—Jarrow—"Mile a Minute." (Last Half)—Cornella & Wilbur—Jack Lavier—1919 Wintergarden Revue—Sheldon, Brooks & George—Sylvia Loyal & Co.

MADISON, WIS.

Orpheum (First Half)—Kurt & Edith Kuehn—McCormack & Wallace—Bert Lewis—World Dancers—Jack Lavier. (Last Half)—Walter Baker & Co.—Van Bros.—Boganny Troupe—Harry Rose—Musical Nosses.

MINNEAPOLIS, MINN.

New Palace (First Half)—Bean & Church Sisters—Mabel Harper & Co.—Anderson & Coines.


FULTON
PLEASE GET MARRIED
COURTENAY
WISE
CAPPY RICKS
"Ullo! get this Better 'Ole Song Hit
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1299—Howard D. Martel.....Song Poem
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1301—Horace Haws .....Song Lyric
1302—Amanda Hendricks .....Songs
1303—Johnnie Ayers.....Act and Dance
1304—Mr. and Mrs. Stuart Darrow.....Billing
1305—Magical Irving & Co.....Act
1306—Bettie Tilford .....Songs
1307—Oscar Snyder .....Lyric
1308—R. B. Gibbs.....Musical Show
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VIOLA GILLETTE
In An Exclusive Act by Jean Havez. Bert Lowe at the Piano

BURLESQUE NEWS

(Continued from pages 15 and 25)

SURPLUS OF SMALL BITS SLOWS UNION SQUARE SHOW

The show offered last week at the Union Square was not up to the previous week's show. Its construction was not as well arranged. It was a bit slow with four or five table bits almost following the other in the first act. While these bits were good a better variety of different kinds of bits would have polished off the show much better.

The numbers were well arranged. The first part was called "The Midnight Cabaret." "Hot Dog—Coney Island" followed.

The "robbing" bit, when Sutton sold the restaurant to Mackey and Spencer, was well done. This started off with Mackey at one table and Spencer at the other.

Then another table scene followed with Mackey and Spencer buying a meal and wine for Miss Lorraine, Sutton wanted Mackey to pay, but he had only a nickel. Spencer was no better off, but after Miss Lorraine had left the room he discovered her purse, which had enough money in it to pay the check.

A drinking bit followed at another table between Miss Lorraine and Sutton; one had water and the other wine. Sutton gave a clever recitation on liquor and Miss Lorraine on water. Both were well done and were appreciated.

The "yes-no" bit followed. Francis, as the devil, instructed Spencer and Mackey that when they wanted anything they should not take it when it was offered to them, but should say no, or in other words, act contrary to their own desires, under penalty of going to the warm place. This idea was carried out several times after this, in bits in the first act.

Another drinking bit followed with the girls trying to dope the drinks so that they could get the bank roll of the men they were drinking with. Spencer opened with Babe Wellington at one table, which was followed by Mackey and Miss Dix at the other table with Spencer as the waiter. This second scene was done in pantomime. Miss Dix wore an evening gown and it so improved her appearance that one would hardly know her as the same person. She should always wear, when it is possible, a long dress when doing bits.

The "apple" bit went over well as done by Mackey and the Misses DeVeaux and Dix.

Francis, Mackey, and Spencer put a lot of comedy in the William Tell bit.

The finale of the first part was a comedy band with Sutton as the leader. The entire company participated in this scene.

Spencer, Mackey and the Misses Lorraine, Dix, Wellington and DeVeaux appeared in the "Lemonade and Hot Dog" bit. The "water" bit went over well as done by Mackey, Francis, Spencer and Miss Dix.

The "follow the leader" bit, with Spencer and the Misses DeVeaux, Dix and Quinn doing a lot of stunts, caused amusement.

Sutton did straight in the first part and a Dutch eccentric part in the burlesque. Francis did the devil in the first part and straight in the burlesque. Mackey, Spencer and the Misses Lorraine, Wellington, Dix and DeVeaux were seen in their usual role. Miss Pearson was missing from the cast on account of sickness.

The chorus worked well in the numbers, but for some reason or other did not have the punch and did not get over the way they should have. SID.

ENGAGE MAUD ROCKWELL

Fred Stair has engaged Maud Rockwell as prima donna for his Summer stock at the Star, Toronto.

BRICMONT OUT OF ARMY

Chick Bricmont received his honorable discharge from the United States Army last week at Camp Lee.

RESERVE THEM AHEAD

Manager William Rife of the Casino, Brooklyn, has received a letter from Bouere, France, asking him to reserve seats some night during the first week in May for the following boys, all sergeants and members of Company A, 305th Infantry: John J. Smith, Joe Ripperger, Ed. McGowan, Ben Leider, Ed. McCurdy, Jack Stark, George Darenburg, Bill Ryan, Walter Chapin, John Tobin, Jack Downing, Tom Roe and Joe Via Cava. Rife replied that the boys can see the show at his expense as soon as they get back.

CONWAY AND COLLINS RE-SIGNED

Drew and Campbell have re-signed Jack Conway and Jim Collins for the "Liberty Girls" next season. They have also engaged the "Runway Four" and Marcia Ray, an ingenue, who will make her initial appearance in burlesque with this show. Contracts for a new book and new equipment of every description were given out by the owners of the show while they were in New York last week.

STONE AND PILLARD TO LEAD

The Theatrical Two, an organization, will give their annual ball this year at McLaughlin's Bayside Casino, Sheepshead Bay, on May 9. George Stone and Etta Pillard will lead the grand march. John P. Bond and Thomas P. Darcey are in charge of the programme.

HASTINGS SIGNS CARRIE FINNELL

Carrie Finnell has been engaged by Harry Hastings as soubrette for his "Kewpie Dolls" next season on the American Circuit. She is at the National Winter Garden at present and is considered one of the best soubrettes in burlesque.

RENE COOPER'S SISTER DIES

Rene Cooper was compelled to leave the Al. Reeves Show in Paterson last week to go to St. Paul on account of the death of her sister. Sallie Stewart is filling in for her in the soubrette role during her absence.

WILL WELP CLOSES

Will Welp, who opened with "Cheer Up America" two weeks ago, in Philadelphia, closed with the show last Saturday at Miner's in the Bronx. Lea Hayes rejoined the company, doing his old part.

RE-SIGN JOE BROWN

Joe Brown, who is working opposite Harry Cooper in the "Sporting Widows," was signed up last week by Jacobs and Jermon for two years more.

REEVES SIGNS TWO

Harry Marks Stewart and Harry S. La Van have been engaged by Al. Reeves to be featured with his show next season.

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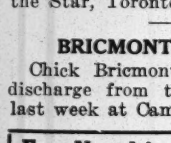
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References: Eddie Leonard, Geo. Felix, Knute Erickson, Gordon Eldred, and others.

MOTION PICTURES

MRS. O'GRADY IS QUIZZED BY FILM MEN

EVASIVE ANSWERS ARE GIVEN

Mrs. Ellen A. O'Grady, Fifth Deputy Police Commissioner, was challenged last week by the Association of Motion Picture Advertisers to answer ten questions propounded by the association, but she evaded answering directly all except one of them. The questions were drawn by the association in an effort to refute the charge made by the Deputy Police Commissioner that immoral films were being shown by exhibitors to the moral detriment of audiences, especially young girls and children.

Mrs. O'Grady endorsed Sunday motion pictures, mentioning that pictures were "high art and the greatest power for education in the world."

The first question was: "Can and will you name ten theatres in New York City in which, to your knowledge, salacious pictures have been shown?" To which the Deputy Commissioner replied: "To begin with, look at the stacks and stacks of letters on my desk received from ministers, school teachers and principals, mothers—all persons of good society, endorsing my stand. Let the general public answer the first question."

The second question asking her to name three salacious films that have been shown in New York during the last year was answered with the remark, "I am not going to be a medium of advertising those pictures."

Question No. 3, asking the Deputy Commissioner to "name one salacious film you have seen or known to have been shown which the National Board of Review endorsed?" she answered: "I have seen a picture where a man attacks a girl in the most bestial manner, using his teeth to tear the young girl's clothing."

To the fourth question, "Can you name one moving picture exhibitor who makes it a practice to exhibit suggestive or immoral films?" she replied: "The general public will answer that."

Says Parents Are Lax

Question No. 5 asks her: "Do you set yourself up as a better judge of films than the parents of children who attend the theatre?" She answers by saying: "The parents never see half the pictures their children see."

To the sixth question asked her, "Do you know that 60 per cent of the films shown in the theatres of Greater New York are later shown in schools, churches and forums throughout America?" Mrs. O'Grady said: "In my mail today are letters from school principals, a clergyman and professional people, endorsing and praising my stand against objectionable pictures."

The seventh question: "Can you produce one child of the many you speak of who has been so ruined by films?" and Mrs. O'Grady answered: "I can produce twenty girls, but I hesitate to do that."

To question No. 8—"Can you, and will you, produce any film in which the word 'vamp' appears and name the film, or where it was used?" Mrs. O'Grady replied, "An actress, Theda Bara, played the part of a vampire in 'A Fool There Was,' and the young girls seeing that now use the word 'vamp,' meaning looseness of morals."

Question No. 9—"Are you aware of the law which gives the License Commissioner the right to close any theatre showing an indecent picture?" The Deputy Commissioner answered by saying: "Ask the License Commissioner, he will answer that." The same reply covers the tenth question, which is almost similar in tone.

SUES UNIVERSAL DIRECTOR

PHILADELPHIA, April 8.—Cathleen Carrol Evans brought suit today against Melville S. Forrester, said to be the chief director of the Universal Film Company, for breach of promise to marry her. Judge Shoemaker, in the Common Pleas Court, issued a capias against the defendant, fixing bail at $500.

Miss Evans alleges that Forrester and herself became engaged after a short courtship in November, 1918. They were supposed to be married last Christmas, she says, but alleges that Forrester's manner to her became cold and she gradually became satisfied that her affections had been trifled with.

HODKINSON CHANGES POLICY

The W. W. Hodkinson Corporation changed its entire sales policy last week when it sent out telegraphic orders to all representatives in the thirty Pathe offices that all productions, past and future, marketed through the Hodkinson organization, are to be offered and sold to exhibitors singly, on their individual values and merits.

This means that only one release at a time can be sold by the company. They will offer as the first, "As a Man Thinks," with Leah Baird, in August. This will later be followed by the first of the Zane Grey productions, "Desert Gold."

MARGUERITE CLARK STARTS WORK

Marguerite Clark left New York last week for the Coast, where she will work on "Girls," at the Hollywood Studios, this being the first picture she has made there in several years. She has completed "Come Out of the Kitchen," and will be directed by Walter Edwards in "Girls." The cast is not yet known. At the same time, Dorothy Dalton is coming East from Culver City to make her next Ince picture with an Eastern background.

DIRECTOR MARRIES STAR

LOS ANGELES, April 12.—Bertram Bracken, director, and Margot Cullen Landis, a screen star, were married here this week and, in the excitement of the moment, Bracken forgot their honeymoon tickets. After they had arrived at the steamer at San Pedro they obtained permission to go aboard by long-distance telephone. Judge Hawkins, who placed Bracken on probation one year ago for speeding, performed the marriage ceremony.

FAIRBANKS COMPLETES CONTRACT

Douglas Fairbanks has completed his last Famous-Players production, a seven-reel feature called "Knickerbocker Buckaroo." Mary Pickford's last with the same company was "Capt. Kidd, Jr." D. W. Griffith has one more to finish after he completes "The Chink and the Child" for the Artcraft banner. These pictures will terminate the contracts of these three of the "Big Four" combination.

DEFEAT SUNDAY FILM BILL

TRENTON, N. J., April 11.—Assemblyman Hyland's bill permitting local option on motion picture shows and other amusements on Sundays, after 1 P. M., was defeated here yesterday in the Senate by a vote of 12 to 5, the same vote by which the sports bill was defeated.

GETS SCHULBERG'S JOB

Ralph O. Proctor has been signed to fill B. P. Schulberg's place as Hiram Abrams' assistant with the United Artists' Association. He has been the Western District manager of Pathe, and resigned to come to New York.

RIALTO TO CELEBRATE

The third anniversary of the opening of the Rialto will start on April 20. Hugo Riesenfeld will celebrate the birthday of the theatre with a pretentious display of motion pictures.

EXHIBITORS TO PAY UNIFORM TAX RATE

5 PER CENT ON FILM RENTALS

A uniform tax clause to be inserted in al contracts with exhibitors for the exhibition of motion pictures on and after May 1, 1919, was agreed upon last Friday at a meeting of the Distributors' Division of the National Association of the Motion Picture Industry.

Under the clause, as adopted at the meeting, exhibitors will pay a tax of 5 per cent on all film rentals. This must be paid to the Government at the end of each month, in accordance with the tax imposed on motion picture rentals by the Government in the new revenue bill.

The tax clause that will be attached to all contracts reads as follows:

"The exhibitor agrees that as long as section 906 of the Revenue Act of 1918 shall remain in force, the exhibitor shall pay to the distributor in addition to all other charges, a sum equal to five (5) per cent of the gross film rental, or in the event of a percentage booking, a sum equal to five (5) per cent of the distributor's share, for all pictures delivered and (or) exhibited under this contract on and after May 1, 1919, such five (5) per cent to be added to the bill for said film and to become due when the other items on said bill become due. The exhibitor further agrees that any default in the payment of said five (5) per cent shall be considered a default in the same way as the non-payment of any other moneys due under and pursuant to this contract.'

"In view of the fact that the old tax of ¾ cent per foot, which the distributors were required to pay under the 1917 law, will be rescinded as of May 1, 1919, the charge of 15 cents per reel per day will no longer be collected by the distributors, but in its place the 5 per cent tax will be collected, beginning May 1, 1919.

"The following companies were represented at the meeting: Famous Players-Lasky Corporation, First National Exhibitors Circuit, Fox Film Corporation, Goldwyn Distributing Corporation, International Film Service, Inc., Metro Pictures Corporation, Pathe Exchange, Inc., Select Pictures corporation, Triangle Distributing Corporation, Universal Film Manufacturing Company, Vitagraph, Inc., and World Film Corporation."

SUE OVER FEATURE

A suit has been started by the Mittenthal brothers against William F. Stoermer, Ernest E. Gagnon and William Bielinberg, promoters of motion pictures, for $1,200, which the plaintiffs claim is due them upon promissory notes. Maurice Bungard is acting as the attorney for the Mittenthals, and the case is being tried in the municipal court.

The Mittenthals declare that the defendants purchased a feature picture from them called "The Law of the Northwoods," and paid part of the price in cash, the remainder to be paid in notes. They allege that the latter obligation has not been met by the defendants. The latter say they were to have paid the Mittenthal Brothers 25 per cent of the profits as the balance, and that the plaintiffs had agreed not to sue them.

MARY MILES MINTER SUES

LOS ANGELES, April 11.—Mrs. Pearl Reilly, mother of Juliet Reilly, otherwise known as Mary Miles Minter, brought suit this week in the United States District Court against the American Film Company to recover $4,125, alleged back pay due her daughter.

FILM FLASHES

"The Sawdust Trail" will be released by Pathé April 20.

Jack A. Pegler will manage the Atlanta Pathé exchange.

William C. Mong supports Emmy Wehlen in "The Spender."

Larry Semon's next Vitagraph company will be "Passing the Buck."

Alex Yokel has been elected vice-president of Briggs Pictures, Inc.

Grace Darling will appear in a Rothapfel production coming soon.

Gertrude Astor will be seen in "The Chatterbox," with Priscilla Dean.

Ruby LaFayette will support Eddie Polo in "Cyclone Smith Rides Alone."

Katherine Adams will support Earle Williams in his next Vitagraph production.

Harry Hollander has arrived in New York to work for some Eastern film exchange.

Dorothy Phillips will soon be seen in a new Universal feature called "Destiny."

Frank X. Finnegan is the latest short story writer added to the Goldwyn staff.

Sylvia Breamer and Robert Gordon will star in G. Stuart Blackton's next production.

Dorothy Phillips is working on "The Right to Happiness," under the direction of Allen Hollubar.

Tarkington Baker and Harry M. Berman of Universal have gone to Chicago on business.

June Caprice and Creighton Hale have completed "O Boy" and have started on a new production.

Milton Sills returns to Goldwyn as Pauline Frederick's leading man in a coming production.

"The Follies Girl," the last Olive Thomas production for Triangle, will be released April 27.

The Independent Sales Corporation has purchased the Canadian rights to "A House Divided."

The Pathé, Albany, exchange, is moving to larger quarters, from 398 Broadway to 35-37 Orange Street.

Carter De Haven and Flora Parker have been signed by "Smiling Bill" Parsons for Capitol Comedies.

"The Perils of Thunder Mountain" company have returned to Los Angeles after a number of weeks on location.

Montagu Love and Enid Markey will star in the ninth of the Stage Women's War Relief films called "She's Everywhere."

Leon Netter of the Masterpice Film Attractions, Cleveland, has secured the Ohio rights to "The Spreading Evil."

Tom Spry of the Boston Universal Exchange spent two days in New York last week conferring with H. M. Berman.

Clara Horton will be the leading woman in the next Rex Beach picture for Goldwyn. Cullen Landis plays opposite her.

The New York *World* will issue an art study of Ruth Roland with their paper Sunday when the "Tiger's Trail" will be released.

Arthur S. Kane, general manager of Select Motion Pictures Corp. has returned from a six-weeks' trip in the South and Middle-West.

Constance Talmadge in "The Veiled Adventure," Marion Davies in "Getting Mary Married" and Alice Brady in "Redhead" will be released this month by Select.

Anna Luther and Charles Hutchinson have completed the "Great Gamble" serial for Western Photoplays, Inc., and returned from the South last week with the company.

Sydney Ainsworth, Walter McNamara, Ernest Spencer, Colin Kenny, Wilton Taylor, Billie Bennet, Hallam Cooley, Bert Sprotte and Louis Cheung are the supporting cast of Clara Horton and Cullen Landis in a coming Rex Beach production.

WANTED

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Select. Five Reels

Cast

Drina Hillard.....*Alice Brady*
Colonel Lambert.....*Frank Losee*
Blair Carson.....*Leslie Austen*
Marie Hilliard.....*Mrs. Gertrude Hillman*
Adelaide.....*Josephine Whittel*
Zelie.....*Gladys Valerie*

Story—Dramatic. Scenario by Jane Murlin; directed by Kenneth Webb; features Alice Brady.

Remarks

This picture holds interest through its fashionable scenes and excellent acting by Alice Brady. There is an added interest to "mere man," when the methods of Fifth Avenue milliners are exposed, supposedly the practice of some dealers being to charge an extraordinary large price to men buying hats for women and then split the overcharge with the women, thus giving the weaker sex the ever-needed pin money.

The film opens on a trans-continental train speeding across the prairies, with Drina Hilliard, daughter of Marie Hilliard, who has left her home in the West to become a New York milliner, seated in a coach near Blair Carson, a young New York business man returning East. Carson blocks an attempted train robbery and is wounded. His wounds are dressed by Miss Hilliard. They part in New York, when Miss Hilliard goes to the store to take up her future work by assisting her mother who had paid her expenses through college.

Colonel Lambert, who is fond of buying hats for Zelie, a popular chorus girl, falls in love with Miss Hilliard, after meeting her several times at the millinery store. Mrs. Hilliard is anxious to have the match take place, especially as the firm is on the verge of bankruptcy. Zelie then becomes jealous of Miss Hilliard and tells the Colonel of the methods of Mrs. Hilliard in overcharging. The Colonel uses this information as a wedge to force Miss Hilliard to marry him, threatening to expose her mother.

Carson, who is supposed to be the sweetheart of the Colonel's daughter, is waiting for Miss Hilliard at the store and overhears the conversation. He goes to the room, laughs at the Colonel's threats to expose Mrs. Hilliard and wins the daughter himself. Mrs. Hilliard at once ceases to overcharge.

There are several scenes along Fifth Avenue and in New York restaurants.

Box Office Value

One day.

"A REGULAR FELLOW"

Triangle Five Reels.

Cast

Dalton Pemberton.....*Taylor Holmes*
Virginia Christy.....*Millicent Fisher*
Lady Westcott.....*Edna Phillips Holmes*
Count Eugenia.....*Frank Leigh*
Mrs. Christy.....*Lillian Langdon*

Story—Comedy. Written by Daniel Carson Goodman. Directed by Christy Cabanne. Photographed by Sam Landers.

Remarks

"A Regular Fellow" serves its purpose as far as allowing Taylor Holmes to employ his talents as a comedian is concerned. The story is not so good in quality, but little things may be overlooked in a picture of this sort.

Dalton Pemberton, a woman hater, who is to inherit a fortune upon marrying Virginia Christy, decides to avoid her and runs away to Buenos Ayres. There he falls in love with Virginia, whose name is unknown to him. When she leaves for New York, he follows, after having had his pockets gone through by a thief.

Financially embarrassed, he finds it impossible to secure passage aboard the ship on which Virginia is sailing and stows away. Upon arriving in New York, he is arrested and locked up as a suspicious person. He is put into prison with some thieves, who make their escape, take him along with them and burglarize the house of Virginia.

They also discover that Lady Westcott and Count Eugenia, thieves, have already entered. Dalton, in a general mix-up, manages to frustrate the efforts of all of the thieves. When Virginia's mother arrives he finds out the real identity of the girl whom he has been following. All is explained and the film ends with the usual love scene.

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Read The Clipper Letter List

"PITFALLS OF A BIG CITY"

Fox. Five Reels.

Cast

Molly Moore.....*Gladys Brockwell*
Jerry Sullivan.....*William Scott*
Spike Davis.....*William Sheer*
Marion Moore.....*Neva Gerber*
Dave Garrity.....*Al Fremont*
Ted Pemberton.....*Ashton Dearholt*
Alice Pemberton.....*Janis Wilson*

Story—Dramatic. Written by Bennet R. Cohen, featuring Gladys Brockwell.

Remarks

This is a fairly good picture that is liable to have its whole run spoiled by the wretched title given it. While the plot is partly worked around crime, the title has nothing whatsoever to do with the story and is very misleading.

Jerry and Spike are two criminals just released from the penitentiary. Spike has decided to go back to his life of crime, while Jerry, due to a letter received from Molly, the girl he loves, has decided to go straight, as she is doing the same. Jerry meets Molly and gets a job as a laborer.

Molly has bought a restaurant, mainly to support her sister, who does not know of Molly's old life. Her sister Marion is about to leave school for a vacation and has been invited to stay with her chum, Alice Pemberton. She accepts, but wants to visit her sister Molly for a few days before doing so. She goes to Molly and stays in her house for a while.

Spike finds out about Marion and wants to meet her. He follows her into the house and tries to kiss her, and Molly, on hearing the noise, rushes upstairs from the restaurant and makes him leave the premises. Molly then begs Marion to go to her friend's, which she does. In the meantime Jerry has been keeping on the straight path.

Marion arrives at the Pemberton's and some time later accepts Ted Pemberton's proposal. On the evening that she is to be engaged Spike calls on Molly and threatens to expose the fact that she is Marion's sister unless she helps him rob the Pembertons' house. Again she forces him to leave, but later in the evening, fearing for Marion, she rushes to the Pembertons' house to compel spike not to rob the place. She finds him there, and as they are talking a policeman catches them. Spike escapes and Molly is arrested. At the station-house she refuses to talk, but Garrity, a plain-clothes man who loves her, thinks that Jerry is the young man who escaped. He goes for Jerry and accuses him. Jerry protests his innocence and asks Garrity to give him five minutes alone with Molly to find out who it was. Garrity does so and Jerry learns that it was Spike and promises not to tell for Molly's sister's sake. He goes to Garrity and tells him of his promise, but says that Garrity may follow him. He rushes to Spike's hang-out and a thrilling fight ensues.

Finally Garrity arrives on the scene with a number of policemen. Spike shoots one. Terrified by his crime he confesses all, and Molly is set free. Garrity hushes up the police about her sister and is best man at the wedding.

"THE FOLLIES GIRL"

Triangle—Five Reels

Cast

Doll.....*Olive Thomas*
Ned.....*Wallace MacDonald*
Edward Woodruff.....*William V. Mong*
Nina.....*Claire McDowell*
Frederic.....*Ray Griffith*
Basil.....*Lee Phelps*
Swann.....*J. P. Wild*

Story—Comedy drama. Directed by Jack Dillon. Written by W. Carey Wonderly, scenario by Charles Mortimer Peck. Photographed by Steve Norton; features Olive Thomas.

Remarks

"The Follies Girl" is a comedy drama, poorly written, not very well staged and poorly acted. Most of the characters exaggerate horribly in their work and the plot itself is ridiculous.

Edward Woodruff lies dying. His three cousins, Nina, Frederic and Basil, who expect to inherit the Woodruff fortune, await his death with much glee. The old man constantly calls for his granddaughter, the only child of his daughter, who had left his household and died. Nina plans to have a girl introduced as Woodruff's daughter, inherit the money and then pay the pseudo grandchild. She tells Swann, Woodruff's old companion and an attorney, about the scheme, omitting the explanation of her plan. The wife of Ned, Woodruff's grandson, disowned for marrying out of his class, is then introduced to the Woodruff household as "Doll" of the follies. As soon as she appears, Woodruff takes on a new lease of life and soon recovers. All of Nina's plans are frustrated, and finally, after "Doll" has won a place in Woodruff's heart, it is disclosed that she is Ned's wife and all ends happily.

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—*Wid's.*

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—*M. Head, N. Y. Herald.*

"Strong melodramatic appeal—full of action—extraordinary fight scenes—photographic effects excellent—acting of a high order—*a sure fire climax.*"
—*Helen Rockwell, Exhibitor's Trade Review.*

"It is a real entertainment—is sure to be a *big box office success.*"
—*Henry Cole, Exec. Secy., M. P. Exhibitors' League of N. Y.*

"Every man, woman and child should see it."
—*Paul Sweinhart, Managing Editor, N. Y. Clipper.*

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